Royal Academy of Music

Prospectus 2013

Royal Academy of Music

'The Royal Academy of Music's teaching is outstanding. So is the value it adds. And in a performance art where work can be precarious, it rolls out musicians who are highly employable'

The Guardian

'This building has been absolutely at the centre of everything that I have done, everything that I have learnt'

Sir Simon Rattle

'The Royal Academy in London is an institution that is internationally known and recognised as representing the highest values of music and musical society'

Daniel Barenboim

'I've had two really stimulating and heart-warming days with these lovely people'

Sir John Eliot Gardiner

'This Academy is a wonderful place — it always was, and still is'

Menahem Pressler

'The commitment in the Royal Academy of Music has been absolutely mind-boggling'

Sir Peter Maxwell Davies

Welcome

Principal
Professor Jonathan Freeman-Attwood

Principal's PA:
Kate McKiernan Hon ARAM
Telephone 020 7873 7377
Email k.mckiernan@ram.ac.uk

'For 190 years the Royal Academy of Music has been the nursery, hothouse and generator for the British music profession'
The Times, November 2011

'The Academy exudes a cosmopolitan confidence in tune with the global classical music business...Teaching is outstanding. So is the value it adds. And in a performance art where work can be precarious, it rolls out musicians who are highly employable'
The Guardian, May 2009

Professor Jonathan Freeman-Attwood
BMus, MPhil, Hon RAM, FKC

Studied at University of Toronto and Christ Church, Oxford. Recording producer for numerous independent record labels including Channel Classics, BIS, Chandos, Naxos, AVIE, Hyperion, Simax etc., many of which have won major awards and prizes.

As a trumpet player, he has performed widely with solo recitals and discs of sonatas and concerti. His series of solo discs for Linn Records encompasses 'The Trumpets that Time forgot' with John Wallace, 'La Trompette Retrouvée', 'Trumpet Masque', 'The Romantic Trumpet' and, most recently, A Bach Notebook for Trumpet. Broadcaster for BBC, New Grove contributor, critic and writer on performance for numerous publications.

Trustee of the Associated Board of the Royal Schools of Music, Young Classical Artists Trust, Countess of Munster Musical Trust, Mendelssohn Scholarship Foundation, etc., and Trustee of the University of London.

As Dean of Undergraduate Studies 1991–95, he directed the first cycle of the Academy's BMus programme. Vice-Principal and Director of Studies 1996–2008, and Principal since July 2008. Appointed a Professor of University of London in 2001 and a Fellow of King's College, London in 2009.

Since it was founded back in 1822, the Royal Academy of Music has become one of the most recognisable names in music.

Great traditions do not guarantee future success, but at the Academy they do inspire us to achieve an especially happy blend of continuity and cutting-edge work. Cherish as we do our distinguished alumni, fine teachers and enterprising study programmes, at the Academy we never simply rest on our reputation. Every day we question the quality and effectiveness of our work, reappraising our primary goal: to realise the potential of each and every musician here. Remaining the most stimulating, dynamic and friendly musical environment, we want every student — wherever they come from — to make their individual mark and to leave equipped for the realities of professional life.

Exploring a musical personality, at the same time as 'toughening up' for a career, is an exciting collaborative challenge for students and staff alike. I myself thrive on it. There is no dogmatic 'school of teaching' at the Academy; our staff represent many different pedagogical and creative lineages for students to embrace as they choose.

But there is one 'Academy way'. It is where young 21st-century musicians are expected, as never before, to communicate their art with a blend of passionate advocacy and entrepreneurial purpose. Music will only keep on being a central part of people's lives if it is closely allied to the many other cultural shifts which we see around us.

All of this happens at the Academy in a seemingly endless range of activities. Orchestral and chamber music, 'period' and contemporary music, musical theatre, opera, music for new media: all are guided by some of the world's greatest musicians — a roster of regular visitors who are devoted to the Academy and our students. Apart from constant improvements to our Regent's Park site (witness the bright new foyer and practice block), we also draw increasingly on technology, our museum, our archives, our peerless stringed instruments. Students engage in ground-breaking community projects — activities central to the task of building important and fulfilling careers. Our 'Alumni Network' is a new portal for professional development and networking which allows students to remain part of the Academy family for decades to come.

Happy and productive studentships, and successful professional placements, contribute to our consistently exceptional ratings in national student surveys and education league tables.

A prospectus can only say so much. Come and see the Academy for yourself, arrange consultation lessons, come to concerts and events, talk to current students — and ask all those difficult questions! You will receive a warm welcome.

Becoming a Professional

Deputy Principal
Mark Racz

Deputy Principal's PA:
Eileen-Rose McFadden Hon ARAM
Telephone 020 7873 7351
Email e.mcfadden@ram.ac.uk

Mark Racz BA, MFA, Hon FBC
American-born pianist, teacher and music educator Mark Racz studied at Rutgers University and the Manhattan School of Music, and with Nadia Boulanger at the Fontainebleau School of Music. He has lived in the UK since 1980 and has performed widely as a soloist, accompanist and chamber musician, with a particular interest in early-20th-century music. He has given numerous masterclasses at the conservatoires in Weimar, Bucharest, Krakow, Beijing and Shanghai. He was Vice-Principal of Birmingham Conservatoire before moving to the Academy in 2008.

'The UK's oldest conservatoire is often — rightly — spoken of with reverence, training nearly 700 students from over 50 countries in more than 20 disciplines'
Muso magazine, December 2011

'An excellent project from the Royal Academy of Music, outstanding... a really good recital... there's a lot to enjoy here, and to admire'
BBC Radio 3, March 2010

Above: Stephen Sondheim in conversation at the Academy

Performance is at the heart of all our work at the Academy, and we present over 400 public events every year. If you decide to study with us we'll endeavour to give you a real sense of what professional musical life will be like for you after you have graduated.

For example, we believe it is essential for orchestral students to have the experience of working with professional conductors of the highest artistic stature. Sir Colin Davis, Semyon Bychkov, Yan Pascal Tortelier, Trevor Pinnock and Sir Mark Elder, amongst others, are all regular Academy visitors.

Our students perform at major London venues including the Southbank Centre, Wigmore Hall, Royal Albert Hall and Kings Place, as well as at the Aldeburgh and Spitalfields festivals. In June 2012, the Academy Symphony Orchestra gave the final concert in the Aldeburgh Festival, including the European premiere of Charles Ives's monumental Universe Symphony. We collaborate regularly with the Juilliard School, and in July 2012 we are giving joint performances of works by Respighi, Ravel and John Adams at Avery Fisher Hall in New York and the Royal Albert Hall in London as part of the BBC Proms, conducted by John Adams.

The Royal Academy of Music/Kohn Foundation Bach Cantata Series has rapidly become a firm fixture in London's concert life. It provides unique opportunities for students to work with some of the world's leading professionals on this challenging and rewarding repertoire.

We're extremely proud of our graduates' successes: to name just a few recent achievements, Adam Walker (2009 graduate) and Denis Bouriakov (2004) have become Principal Flutes of the London Symphony Orchestra and New York Metropolitan Opera respectively, and Dominic Seldis (1992) Principal Double Bass with the Royal Concertgebouw Orchestra. In 2012 Oliver Coates (2004) won the Royal Philharmonic Society's Young Artist Award, which in 2010 went to countertenor Iestyn Davies (2002). In 2011 Jack Liebeck (2003) won the Classical BRIT Award for Young British Performer. Pianist Benjamin Grosvenor (2012) returns as a soloist to the BBC Proms in 2012 and has released his first Decca CD to great acclaim. Soprano Meeta Raval (2009) was a finalist in the 2011 Cardiff Singer of the World Competition, guitarist Miloš Karadaglic's (2006) Deutsche Grammophon CDs have topped the charts worldwide, and Gareth Malone (2005) continues to inspire countless people with the joy of singing.

Your own professional career begins here. Please read on to find out more.

Broadening Musical Horizons

Deputy Principal
(Programmes and Research)
Timothy Jones

Please contact:
Catherine Jury, Academic Secretary
Telephone 020 7873 7361
Email c.jury@ram.ac.uk

Timothy Jones MA, DPhil, LTCL
Timothy Jones studied at Christ Church, Oxford. A specialist in Viennese classical music, and the relationships between analysis, interpretation and performance, he has previously held appointments at the Universities of Oxford and Exeter and at the Royal Northern College of Music. As a keyboard player has performed widely in seventeenth- and eighteenth-century music and has premiered many contemporary works. He is particularly interested in the role of improvisation within composed musical structures. He is currently editing Mozart's String Quartets for Peters Edition.

'One of the most exhilarating opera premieres I have attended... Kommilitonen! makes no compromises but challenges young performers to new vocal and dramatic achievement'
Opera magazine, April 2011

'The performance was a model of vitality, concentration and period authenticity'
Sunday Times, March 2009
(Bach Cantatas Series)

Above: Open Academy in the museum

Whether you are a performer or a composer, work in your principal-study discipline at the Academy will take place in the context of a formal programme of study. Our programmes are designed to enable you to develop your musical knowledge and the broad range of musical, intellectual and life skills that are essential for a successful career in music in the 21st century.

Studying at the Academy is a transformative experience. Of course, lessons with your principal-study teacher will strengthen and extend your technique, and — together with a wide range of performance opportunities — they will give you encouragement and the space to develop as an interpreter. But we also aim to broaden your musical horizons in other ways, whether by exploring the contexts of music-making, introducing you to new repertoires, deepening your knowledge of performance traditions, boosting your musicianship through high-level aural training, or getting to grips with the notational, theoretical and critical issues that can inform your understanding of musical possibilities. Above all, we will encourage you to make connections between all these activities: to think musically and creatively for yourself.

We believe that all Academy students should be able to communicate the power of music not just in their performing or composing, but also in written and spoken form. We recognise that studying at this level is demanding and we take great care over the ways we support our students' learning. This is not just a question of the enviable collective range of expertise and experience of the Academy's teaching staff, or the incomparable resources of our library, collections and museum, but also the emphasis on individual lessons and small-group teaching at the core of our programmes.

All our programmes of study benefit from the Academy's vibrant research culture, which has particular strengths in the investigation of musical creativity. In the 2008 national Research Assessment Exercise 70% of the Academy's research submission was judged to be 'world leading' or 'internationally excellent' with a further 25% 'internationally significant', giving the Academy a significantly higher research quality profile than the other British conservatoires.

The Academy's outstanding track record in postgraduate professional and research training was recognised in 2009 by the award of a Block Grant Partnership with the Arts and Humanities Research Council, guaranteeing a number of postgraduate grants over the next five years and giving the Academy greater autonomy over the awards. Details of the application process are available on the Academy's website.

Performance

Director of Artistic Planning:
Nicola Mutton BA, Hon ARAM

Picture: Sir Simon Rattle returned to the Academy in 2011.

International Chair of Conducting and Orchestral Studies
Sir Colin Davis CBE, Hon RAM
Principal Guest Conductor, Symphony Orchestra
Yan Pascal Tortelier Hon RAM
Principal Guest Conductor, Concert Orchestra
Trevor Pinnock CBE, Hon RAM
Klemperer Chair of Conducting
Semyon Bychkov
Griller Chair of Chamber Music
Professor Thomas Brandis Hon RAM
Visiting Professor of Music
Pierre-Laurent Aimard Hon RAM

Performance training at the Academy prepares students for an increasingly demanding and diverse professional life and encompasses chamber, symphonic and operatic repertoire, historical performance, media music of all kinds as well as musical theatre and jazz.

See pages 44—5 for more details.

'You can listen to the next generation of classical musicians at the Royal Academy of Music. The very best musicians train here... It's the most accessible and friendly musical venue anywhere'
The Sunday Times, January 2012

'Delectably performed... Beg for a return — it's sold out'
The Times, November 2011

'Orchestrally, vocally, theatrically, the performance is a triumph'
Independent on Sunday, March 2011

'The capacity audience enjoyed sparkling period performances... rapturously received... a superb new concert series which has already become a highlight of London's musical calendar. My advice: book early!'
Arietta reviews the Royal Academy of Music/Kohn Foundation Bach Cantata series, Spring 2010

2010–2012 Highlights
Performance is the essential driving force behind every aspect of Academy life, and the Academy's termly events brochure reads like a 'Who's Who' of music. In the last two years alone, Academy students have worked in concert, workshop and masterclass with high-profile international artists including:

> Conductors and instrumentalists Pierre-Laurent Aimard, Martyn Brabbins, Semyon Bychkov, Laurence Cummings, Sir Colin Davis, Sir Mark Elder, Sir John Eliot Gardiner, Edward Gardner, Jane Glover, the late Sir Charles Mackerras, Susanna Mälkki, Tadaaki Otaka, Trevor Pinnock, Rachel Podger, Sir Simon Rattle, Leif Segerstam, Christian Thielemann, Yan Pascal Tortelier, Mitsuko Uchida, Jac van Steen and Maxim Vengerov

> Singers Sir Thomas Allen, Barbara Bonney, Dame Kiri Te Kanawa, Angelika Kirchschlager, Dame Felicity Lott and Ann Murray

> Composers John Adams, George Benjamin, Sir Richard Rodney Bennett, Pierre Boulez, Sir Harrison Birtwistle, Sir Peter Maxwell Davies and Stephen Sondheim

> Jazz artists Django Bates, Dave Douglas, Peter Erskine, Stan Tracey and Norma Winstone

> Directors John Copley, John Cox and David Pountney

Here are just a few selected highlights:

> Premiere production of Kommilitonen! by Sir Peter Maxwell Davies and David Pountney.

> Sir Simon Rattle worked with Concert Orchestra on Bruckner's Ninth Symphony.

> Joint orchestral performances with Juilliard School conducted by John Adams in New York and at the BBC Proms in London.

> Also in summer 2012: Symphony Orchestra and guests gave the European premiere of Ives's Universe Symphony at Aldeburgh Festival; Manson Ensemble performed and recorded music by Daniel Cohen for Hitchcock's restored film The Pleasure Garden, in collaboration with the BFI and the London 2012 Festival; John Tavener's The Protecting Veil at Spitalfields Music Summer Festival; song, chamber music and baroque at Kings Place; and Bath International Festival featured numerous Academy contributions.

> More new music: Frank Zappa celebration and recording, George Benjamin's 50th birthday concert with London Sinfonietta, Boulez with Susanna Mälkki at the Southbank Centre, and UK premieres of major works by Gérard Grisey and Luigi Nono.

> As well as performing in our own vibrant series of events at the Academy's home in central London, our students appear at London's most prestigious venues and at festivals around the UK and further afield.

Your Principal Study

Strings

Violin & Viola
Cello
Double Bass

www.ram.ac.uk/strings

Alex Rolton

'From my time in Junior Academy to the final stages of the Bachelor's programme, the Academy has over the years become more than just a place of study. A sort of musical home, it is where I come every day to learn to be the cellist and musician I set out to become.

The support you get from the Academy is immense. As well as providing many opportunities for performance they are extremely supportive of my external engagements — essential for musicians establishing themselves in the profession.

With professors and visiting artists including some of the world's most respected musicians, the Academy offers exemplary tuition in all aspects of music-making. For me the Academy's vibrant and very professional working atmosphere is the perfect place to develop as a musician and to build a foundation from which to launch a career.'

Head of Strings
Jo Cole FHEA, ARAM
Studied at the Academy with Florence Hooton and David Strange, then with Ralph Kirshbaum, followed by a substantial playing career spanning 25 years. A distinguished, seasoned orchestral cellist and experienced chamber musician, her versatility includes period performance and innovation in outreach. Deputy Head of Strings at the RNCM, 2006–10. She resigned her membership of the Academy of St Martin's, and as Co-Principal of the City of London Sinfonia, to devote herself to training string students at the Academy.

The Academy's enviable reputation for training string players is firmly based on the stimulating educational and cultural experiences of our students, the distinction of our faculty and visiting professors, and — not least — the successful careers of many of our alumni throughout the profession.

String students at the Academy benefit from a winning combination of strong artistic traditions with forward-thinking realism about today's musical life, forming an imaginative springboard from which to launch their careers. The crucial disciplines — solo, orchestral and chamber music — are given intensive attention throughout, nurturing talent to produce versatile, creative and practical musicians of excellence. From the start we foster engagement with the reality of an unpredictable and rapidly changing profession, enabling a smooth transition into professional life rather than a jolt into the unknown at graduation.

*Students have access to all professors here for chamber music coaching, but * indicates special responsibility in this important area.*

Menuhin Professor of Music
Maxim Vengerov Hon RAM

Griller Chair of Chamber Music
Professor Thomas Brandis Hon RAM

Violin
Remus Azoitei MMus, ARAM
Diana Cummings FRAM
Richard Deakin MMus, FRCO, FRAM
Joshua Fisher
Mayumi Fujikawa Hon ARAM
Clio Gould AGSM, Hon RAM
Erich Gruenberg OBE, Hon RAM, FGSM, FRCM
Maurice Hasson Hon RAM
So-Ock Kim
Hu Kun Hon RAM
Sophie Langdon ARAM
Jack Liebeck ARAM
Mateja Marinković Hon ARAM
Nicholas Miller ARAM
Lydia Mordkovitch Hon RAM, FRNCM
György Pauk Hon RAM, Hon GSM (Ede Zathureczky Professor)
Igor Petrushevski Dip Moscow Conservatoire, Hon ARAM
Maureen Smith Hon ARAM
Tomotada Soh Hon ARAM

Visiting Professors of Violin
Daniel Hope DipRAM, FRAM
Tasmin Little OBE, FGSM, Hon ARCM

Viola
Yuko Inoue BA, PPRNCM, Hon ARAM
Garfield Jackson FRAM *
Martin Outram MA, FRAM *
Paul Silverthorne FRAM
James Sleigh ARCM, Hon ARAM
Matthew Souter AGSM, Hon ARAM
Jon Thorne AGSM, Hon ARAM *

Visiting Professors of Viola
Philip Dukes Hon ARAM
Hartmut Rohde Hon RAM
Su Zhen ARAM

Cello
Robert Cohen Hon RAM
Jo Cole FHEA, ARAM
Lionel Handy ARAM
Guy Johnston
Josephine Knight FRAM
Mats Lidström Hon ARAM
Felix Schmidt Hon ARAM
David Smith FRAM, FRSAMD *
Professor David Strange FRAM
(Professor Emeritus of Strings)

Visiting Professors of Cello
Colin Carr Hon RAM
Steven Doane
Sung-Won Yang

Double Bass
Duncan McTier BSc, ARCM, FRNCM, Hon RAM
Graham Mitchell ARAM
Rodney Stewart FRAM

Visiting Professors of Double Bass
Matthew McDonald
Dominic Seldis FRAM

String Instrument Collection
The Academy has 'one of the premier and most accessible collections in the world' (The Strad). Many of the 250+ instruments are available to students. The staff of the on-site workshop, led by our Instrument Custodian David Rattray, advise students on maintenance of their own instruments, and a bow specialist visits regularly.

2011–2012 Highlights
> British viola festival featuring all Academy professors and students of viola
> Chamber music masterclasses with RTÉ Vanbrugh and Escher Quartets, Turner Ensemble, Trio Owon and Ferenc Rados
> Major new project with London Haydn Quartet
> Masterclasses with violinists Leoš Čepický, James Ehnes, Ani Kavafian, Sylvia Rosenberg and Maxim Vengerov; violists Nobuko Imai, Garth Knox and Tatjana Masurenko; cellists Boris Adrianov, David Finckel and Ralph Kirshbaum; double bassists Matthew McDonald and Dominic Seldis
> Academy Cello Ensemble inaugural concert
> Sainsbury Royal Academy Soloists Korean tour, directed by Jack Liebeck
> Student performances at the Royal Academy of Arts and at Buckingham Palace as part of the Queen's Diamond Jubilee Celebrations

Graduates perform in all the major European orchestras, including Berlin Philharmonic and Royal Concertgebouw Orchestra, and there is strong representation in all the UK orchestras. Current students are on trial during 2011/12 with the Royal Liverpool Philharmonic, Bournemouth Symphony, Northern Sinfonia and others.

Some recent students:
Katie Littlemore sub-principal second violin, BBC National Orchestra of Wales
Luka Šulić touring internationally as founder member of internet sensation 2Cellos
Nathaniel Anderson-Frank first violin, Philharmonia Orchestra
Rachel Meerloo double bass, Hallé Orchestra
Giovanni Guzzo leader, Manchester Camerata
Georgina Poad double bass, Royal Concertgebouw
Thomas Gould soloist and leader of Britten Sinfonia
Louisa Tuck principal cello, Northern Sinfonia
Badke String Quartet first prize, Melbourne International Quartet Competition
Rachel Helleur cello, Berlin Philharmonic
Kaoru Yamada first violin, Royal Philharmonic Orchestra

Senior Administrator:
Esmé Acton-Stewart BA, Hon ARAM
Telephone 020 7873 7395
Email strings@ram.ac.uk
Open Day: Wednesday 19th Sept. 2012

Vocal Studies

www.ram.ac.uk/vocal

Tahirah Osborne

'Having grown up in Trinidad and Tobago where there is little exposure to Western classical music, I really wanted to study where the heart of this music developed. I was encouraged to apply to the Royal Academy of Music by my aunt, who also studied at the Academy.

I have enjoyed every moment thus far! Through classes in Lieder, English Song, Mélodie, movement, languages and acting, the vocal programme creates a good foundation for young singers. The teachers are very supportive, vibrant and a source of inspiration. I have participated in masterclasses with world renowned singers including Robert Tear, Barbara Bonney, Wolfgang Holzmair and Florian Boesch. I feel motivated to participate in competitions and concerts in and out of the Academy.

Studying at the Royal Academy of Music is intense work and good fun at the same time!'

Head of Vocal Studies
Mark Wildman FRAM, FRSA
Chorister in Gloucester Cathedral before studying at the Academy with Henry Cummings and Rex Stephens, and later with Rupert Bruce Lockhart. A national and international competition prize-winner, his career began as a member of the BBC Singers and he subsequently performed as bass soloist in the UK, Europe and USA. Students' recent successes include prizes in many major competitions. Many current and former students sing as principals in major opera companies internationally.

The fine traditions of the Vocal Faculty are perpetuated by a new generation of eminent teachers, with comprehensive training which prepares students for their careers in opera and concert repertoire. Apart from intensive vocal and technical study and associated disciplines, students enjoy regular repertoire coaching and specialist training in historical performance (including the critically-acclaimed Bach Cantata Series, in collaboration with the Kohn Foundation) and new music. The curriculum is enriched with very regular masterclasses and workshops given by outstanding international performers.

The **Postgraduate Vocal Studies Course** incorporates a preparatory opera curriculum pathway, designed for students who demonstrate operatic potential at their audition but who would benefit from a period of consolidation in both vocal technique and stagecraft. These students may progress into Royal Academy Opera subject to further audition. In addition to core singing lessons, vocal coaching, language tuition, acting and movement classes, weekly individual and ensemble opera coaching and stage work classes prepare students for fully staged and costumed opera scenes, with a professional director.

Those aiming for a career in solo concert and or chamber choir work can take a specialist recital/concert curriculum pathway. In addition to weekly singing lessons and coachings, there is a comprehensive programme of language and song classes as well as specialist classes in oratorio, historically-aware performance and contemporary music.

The Academy welcomes applications from prospective **undergraduate singers** who clearly demonstrate professional potential and stamina allied to vocal, musical and intellectual maturity.

Students have opportunities to sing in the Chamber Choir for oratorio performances, and in the chorus for Royal Academy Opera. The members of Academy Song Circle, who are selected by audition, record an annual CD and perform at the Academy and Wigmore Hall.

Recent Masterclasses have included John Mark Ainsley, Sir Thomas Allen, Florian Boesch, Barbara Bonney, Susan Bullock, Sarah Connolly, Chevalier José Cura, Dame Anne Evans, Diane Forlano, Wolfgang Holzmair, Angelika Kirchschlager, Dame Felicity Lott, Ann Murray, Dennis O'Neill, Thomas Quasthoff, Brindley Sherratt, Dame Kiri Te Kanawa and Sir John Tomlinson.

Visiting Professors
John Mark Ainsley Hon RAM
Sir Thomas Allen CBE, Hon RAM
Barbara Bonney Hon RAM
Susan Bullock BMus, FRAM, LRAM
(Marjorie Thomas Visiting Professor of Singing)
Chevalier José Cura
Angelika Kirchschlager Hon RAM
Dame Felicity Lott DBE, Hon RAM
Dennis O'Neill CBE, DMus, Hon RAM
Brindley Sherratt FRAM
Dame Kiri Te Kanawa Hon RAM

Singing Professors
Alexander Ashworth MA (Cantab), DipRAM, ARAM
Michael Chance CBE
Nicholas Clapton MA
Jennifer Dakin ARAM
Ryland Davies FRNCM, FWCM, Hon RAM
Philip Doghan BA, Hon ARAM
Glenville Hargreaves BMus, Hon ARAM, GRSM, ARMCM, FRSA
Anne Howells ARMCM, Hon FRMCM, Hon RAM
Julie Kennard BA, ARCM, Hon ARAM
Kathleen Livingstone DipMusEd, DRSAMD, Hon RCM
Neil Mackie CBE, Hon RAM, CStJ, Hon DMus, FRSE
Ann Murray DBE
Elizabeth Ritchie LRAM, FRAM
Sarah Walker CBE, LRAM, FRCM, FGSM
Lillian Watson AGSM, Hon RAM
Mark Wildman FRAM, FRSA

Vocal Repertoire Coaches
Mary Hill MA, LRAM, Hon ARAM, ARCM
Audrey Hyland BA, Hon ARAM
Iain Ledingham MA, FRAM, FRCO
Jonathan Papp ARAM, DipRAM, GRSM
Ingrid Surgenor MBE, FRAM, FWCMD, GRSM

Operatic Coaches are listed on page11 under Royal Academy Opera.

Song Classes and Languages
Ludmilla Andrew BA, Hon ARAM (Russian)
Maria Cleva Hon ARAM (Italian)
Florence Daguerre de Hureaux ARAM (French)
Mandy Demetriou Hon ARAM (Movement)
Emanuela Ferrari-Osborne Laurea cum laude, MA, Hon ARAM (Italian)
Geraldine Frank BA, Hon ARAM (German)
Daniele Guerra ARCM; Università 'La Sapienza' (Italian)
Karen Halliday (Movement)
Iain Ledingham MA, FRAM, FRCO
(German Repertoire, Choirs)
Johanna Mayr MagPhil (German)
Anna Motzo (Italian)
Victoria Newlyn (Movement)
Ian Partridge CBE, Hon RAM, LGSM (Lieder, English Song)
John Ramster BA, Hon ARAM (Acting)
Richard Stokes MA, Hon RAM (Professor of Lieder)
Nicole Tibbels BA (French)
Mark Wildman FRAM, FRSA (Oratorio, English Song)

Recent Student Successes
Many Academy graduates have performed principal roles with the major opera houses throughout the world.

They have also become Wigmore Young Artists; BBC Radio 3 New Generation Artists; Jette Parker Young Artists at the Royal Opera House and ENO Harewood Artists; Kathleen Ferrier Award winners including second prize 2011 and 2012, Song Prize 2009 and 2011, Young Ferrier 2010; winners at Miriam Licette Award and Royal Over-Seas League Competition. Academy graduates were second in the 2011 Kathleen Ferrier Bursary, first in the 2009 Wigmore Hall/Kohn Foundation International Song Competition (second in 2011), and second and third in the 2011 National Mozart Competition (first and third in 2009).

Alumna Meeta Raval was England's representative in Cardiff Singer of the World 2011.

Senior Administrative Co-ordinator:
Chris Loake Hon ARAM
Telephone 020 7873 7384
Email voice@ram.ac.uk
Open Day: Thursday 27th Sept. 2012

Royal Academy Opera

www.ram.ac.uk/opera

Ross Ramgobin

'Arriving at the Academy as an MA student was initially a daunting experience. I'd not done a music degree, and yet here I was at the oldest and most prestigious conservatoire in the UK. Fortunately, the Academy is an incredibly nurturing environment, and I've been especially lucky to receive first-class support, both professional and pastoral from all the staff, in particular my teacher Glenville Hargreaves and coach Jonathan Papp.

The Academy offers young singers the chance to work with some of the most eminent conductors and directors in the world. I have been conducted by Jane Glover, Sir Colin Davis and the late Sir Charles Mackerras, and directed by John Copley. The Academy also attracts the best names in the business to give masterclasses to its students — I've worked with Dennis O'Neill, Sir Thomas Allen and the late Robert Tear, to name but a few.

The Royal Academy Opera course is intensive, but crucially it's designed to develop every aspect of a young singer trying to break into the industry. Weekly opera repertoire and language coachings sit alongside acting and movement classes, professional development and, of course, fully-staged operas.

What makes the Academy so special is the care and attention that is shown to its students. On a personal level, my professors have encouraged me every step of the way, preparing me for the career that lies ahead.'

Director of Opera
Prof. Jane Glover CBE, MA, DPhil, Hon FRCM
Music Director, Chicago's Music of the Baroque since 2002; Music Director, Glyndebourne Touring Opera 1981–85; Artistic Director, London Mozart Players 1984–91. Conducting engagements include Royal Opera House, Covent Garden, English National Opera, Glyndebourne, Berlin Staatsoper, Royal Danish Opera, New York City Opera, Opera Australia and Teatro La Fenice, with her Metropolitan Opera debut in 2013. Her book *Mozart's Women* was nominated for major prizes. University of London professor from 2010.

Royal Academy Opera is a specialist and intensive Advanced Postgraduate Diploma for those with the potential and aspirations to succeed as principals at the highest international standard. The concept of the human body being the singer's instrument is fundamental; physical fitness, agility, stage technique, communication and vocal skills, together with a broad repertoire, are all prerequisites for today's opera singers. Classes in body-work and movement, stage technique, European languages, singing lessons and vocal coaching form an integral part of the weekly training schedule.

The three annual productions are directed by highly experienced professional conductors with Academy orchestras. In recent years, students have enjoyed the inspiring leadership of Sir Colin Davis, Trevor Pinnock and the late Sir Charles Mackerras. Distinguished visiting directors have recently included Mike Ashman, Stephen Barlow, John La Bouchardière, John Copley, John Cox and David Pountney. Repertoire is drawn from a wide range of traditions, repertoire and styles, with a strong commitment to contemporary music and historically-aware performances.

Students also have the opportunity to study roles in depth through individual music and language coaching. Excerpts from operas are presented in a series of scenes. Performance technique is developed through work with experienced singers such as Sir Thomas Allen, Susan Bullock, Angelica Kirchschlager, Ann Murray and Dennis O'Neill. Close communication between staff from all areas of vocal and operatic training is of the highest importance, to balance the course's demands with each student's individual development.

The Academy is receptive to the changing profession and so has forged close connections with Glyndebourne Festival Opera, the Royal Opera House, Covent Garden, English National Opera, Welsh National Opera, Opera North, Garsington Opera and British Youth Opera. After two years with Royal Academy Opera, students should be well-equipped to make the most of their opportunities in what is a fiercely competitive environment.

'The Royal Academy of Music students under Jane Glover are remarkable'
The Guardian, March 2011 (Kommilitonen!)

'A fine cast of Academy students proved that this opera can fizz... excellent performances... no weak links'
The Times, May 2012 (Mansfield Park)

Opera auditions take place in London only. All aspiring operatic candidates should apply to audition for Royal Academy Opera. If the audition panel feels you are not yet ready for entry to this specialist postgraduate programme, you may be offered a place on the **Preparatory Opera Course** with a view to reauditioning for Royal Academy Opera in the following year. (Non-operatic candidates should apply for Vocal Studies.)

We also offer opportunities for pianists to specialise as **repetiteurs/coaches**, working on a wide variety of repertoire, in many languages, with distinguished conductors and directors. In addition to playing for rehearsals, repetiteurs have continuing piano lessons, individual sessions with opera coaches, and many opportunities to work with language coaches and singing professors. Assuming the duties of chorus master and assistant conductor is also possible. This is normally a two-year MA, although in exceptional circumstances it may be completed in one year.

Visiting Professors, Singing Professors, Vocal Repertoire Coaches and Song Classes and Language Professors are listed under Vocal Studies on the previous page.

International Chair of Conducting and Orchestral Studies
Sir Colin Davis CBE, Hon RAM

Head of Vocal Studies
Mark Wildman FRAM, FRSA

Principal Operatic Coaches
Mary Hill MA, LRAM, Hon ARAM, ARCM
Ingrid Surgenor MBE, FRAM, FWCMD, GRSM

Sir Arthur Sullivan Visiting Professor
Anthony Legge MA, Hon RAM

Head of Preparatory and Vocal Faculty Opera
Gareth Hancock MA, ARAM, ARCM

Opera Role Coaches and Music Staff
Michael Chance CBE
Alexander Crowe MA
Laurence Cummings MA, Hon RAM, ARCM, FRCO
Iain Ledingham MA, FRAM, FRCO
Michael Pollock MA, MMus, Hon ARAM, ARCM
Peter Robinson MA, FRCO

Recent and Forthcoming Highlights

> 2012: Die Zauberflöte conducted by Jane Glover; Prologue to Ariadne auf Naxos (semi-staged production); Jonathan Dove's Mansfield Park (first London production); Haydn's La vera costanza conducted by Trevor Pinnock
> 2011: Die Dreigroschenoper; Béatrice et Bénédict conducted by Sir Colin Davis; the acclaimed premiere of Kommilitonen! by Sir Peter Maxwell Davies, directed by David Pountney and conducted by Jane Glover
> 2010: Così fan tutte and Cavalli's Il Giasone, both conducted by Jane Glover; Albert Herring conducted by Nicholas Kok
> Richard Lewis/Jean Shanks Award for postgraduate singers
> Patric Schmid Opera Rara Bel Canto Prize

Recent graduates include
Emma Bell (1998) Royal Opera, La Scala, ENO
Mary Bevan (2011) ENO
Allan Clayton (2007) Glyndebourne, Aix Festival
Lucy Crowe (2004) ENO, Royal Opera, Metropolitan Opera, Glyndebourne
Marcus Farnsworth (2011) ENO
Andrew Foster-Williams (1998) ENO, Glyndebourne, Barcelona, San Francisco
Kishani Jayasinghe (2006) Royal Opera
Ed Lyon (2004) Opera North, WNO
Leigh Melrose (1998) La Monnaie, New York City Opera
Tim Mirfin (1999) WNO, Hamburg
Viktor Rud (2006) La Scala, Hamburg
William Towers (1999) Royal Opera
Dong Jun Wang (2008) Frankfurt

Administrator: Felicity Jackson
Telephone 020 7873 7383
Email opera@ram.ac.uk
Open Day: Thursday 27th Sept. 2012

Piano, Piano Accompaniment & Repetiteur

www.ram.ac.uk/piano

Florian Mitrea

'The Academy has been my home in every sense for the past four years. I came here rather intimidated by the history and prestige of the institution, and have ended up emotionally attached to it because of everything that I have experienced as a student here.

I was extremely lucky to find in my professor, Diana Ketler, a constant source of knowledge as well as an inspirational mentor. This exceptionally productive collaboration has led to many successful performances and participations in competitions. I was proud to be able to bring back first prize for the Academy in two important intercollegiate competitions and also in the Vienna International Piano Competition at the end of my second year of studies.

The range of performance opportunities within and outside the Academy is impressive. I have been given the chance to perform as soloist in prestigious venues around London, to go on a tour to South Korea and perform Beethoven's Choral Fantasy in Seoul's 3,000-seat hall, and to play a Mozart concerto with the Academy String Orchestra in the beautiful and historic Duke's Hall.

I've also been inspired by the Academy's uniquely dynamic chamber music environment, which gave me among other experiences the opportunity to form a piano and cello duo with my friend and colleague Alex Rolton. We have enjoyed exploring some fantastic repertoire and have performed widely, including at Colston Hall in Bristol and at the Brahms Duo Competition, which we won in 2011.'

Head of Piano
Joanna MacGregor OBE, MA, FRAM
One of the world's most innovative musicians, a celebrated pianist of a wide and diverse repertoire, performing in major concert halls; she studied at the Academy. Has performed as a soloist in over 60 countries, and has released over 30 recordings, ranging from Bach, Scarlatti, Ravel and Debussy to jazz and new music. Founder of her own label SoundCircus, now with Warner, she curates major festivals regularly (Bath, Deloitte Ignite at the Royal Opera House, Luxembourg), and broadcasts on both TV and radio.

The Piano Faculty has a worldwide reputation for training aspiring pianists as soloists, chamber musicians and accompanists. The spectrum of international professional expertise represents many pianistic traditions, and students will study both core classical and contemporary repertoire. While some students (especially postgraduates) enter the Academy with a considerable level of performing experience, the primary emphasis is on encouraging students to find their artistic identity as performers, and to develop technique as a means to becoming a rounded, imaginative musician.

A comprehensive range of performance classes, taken by professors and visiting teachers, is supplemented by numerous concert opportunities to play as soloists and in ensembles. Regular coaching is given in chamber music, and specialist classes are held in unusual and contemporary repertoire. Students are encouraged to explore early keyboard instruments and Baroque practice. Recent masterclasses have been given by Leif Ove Andsnes (pictured above right), Jean-Efflam Bavouzet, Alfred Brendel, Imogen Cooper, Pascal Devoyon, Leon Fleisher, Richard Goode, Stephen Hough, Stephen Kovacevich, John O'Conor, Steven Osborne and many others.

Pianists can undertake a range of electives (e.g. working with singers, developing improvisation skills, collaborative and multimedia projects) contributing towards their final degree profiles.

Piano Accompaniment and Repetiteurs

Piano Accompaniment may be taken as a Principal Study by postgraduates. (Accompaniment coaching is also provided for all undergraduates.) The curriculum is designed to train pianists in every aspect of the discipline through exposure to a broad range of song and instrumental accompaniment, duo work and chamber music. Core teaching is supported by masterclasses given by visiting professors, and students can receive tuition in Lieder, French song and English song classes. Selected students work with Royal Academy Opera in all aspects of répétiteur work. See page 11 or www.ram.ac.uk/piano.

If you are an accompanist or repetiteur, you must bring your own soloist(s) to your audition — please contact the Registry at least three weeks in advance if you experience difficulties in arranging this.

Professors of Piano

Sulamita Aronovsky MA (Moscow), FRSA, Hon ARAM
Nicola Eimer DipRAM, MMus (Juilliard School), ARAM
Professor Christopher Elton FRAM
(Professor Emeritus of Keyboard)
William Fong PPRNCM, Hon ARAM
Ian Fountain Hon ARAM
Rustem Hayroudinoff ARAM
Diana Ketler ARAM
Professor Joanna MacGregor OBE, MA, FRAM
Professor Hamish Milne FRAM
Pascal Nemirovski Hon ARAM
Tessa Nicholson Hon ARAM, LRAM
Daniel-Ben Pienaar BMus, MMus, DipRAM, ARAM
Carole Presland MusB, GRNCM, PPRNCM
Tatiana Sarkissova Grad (Moscow State Cons.), Hon ARAM
Colin Stone
Michael Young BA, MMus, ARCM

Visiting Professors

Stephen Hough Hon RAM
Kathryn Stott Hon ARAM
Pierre-Laurent Aimard Hon RAM
(Visiting Professor of Music)
Yevgeny Sudbin FRAM

Broadwood Visiting Chair of Piano

Pascal Devoyon

Visiting Professor of Interpretation of Piano and Song

Imogen Cooper CBE, Hon RAM

Piano Accompaniment and Piano Ensemble Coaching

James Baillieu ARAM
Ian Brown
Julius Drake Hon RAM
Michael Dussek FRAM (Senior Tutor in Ensemble Piano)
Nicola Eimer DipRAM, MMus, ARAM
Iain Ledingham MA, FRAM, FRCO
Malcolm Martineau MA, Hon RAM
Carole Presland MusB, GRNCM, PPRNCM
Andrew West ARAM

Recent student successes include

- Benjamin Grosvenor: Liszt's Second Piano Concerto at BBC Proms opening night, Britten's Piano Concerto with National Youth Orchestra, three-year contract with Decca
- Ji Liu: Goldberg Variations at the Royal Festival Hall
- Reinis Zarins, Veronika Shoot and Florian Mitrea: Stravinsky's Les Noces at Bath International Music Festival
- Qian Wu (Sitkovetsky Trio): Wigmore Hall

Recent students' recordings include

- Yevgeny Sudbin: Beethoven Piano Concertos nos 4 & 5 (BIS), selected as Editor's Choice by Gramophone magazine
- Amandine Savary (Dali Trio): Ravel chamber music (Harmonia Mundi), awarded Diapason d'Or

Recent students' prizes include

- Third, Warsaw International Chopin
- First, London World Piano
- Third, Tchaikovsky International Piano
- Young Concert Artists Trust
- Second, Dublin International
- International Leeds prizes
- Finalist, Queen Elisabeth of the Belgians
- Accompaniment prizes, Kathleen Ferrier and Gerald Moore Awards
- Osaka International Chamber Music Competition

Further Academy graduates include

- Rustem Hayroudinoff ('a commanding performance' — Gramophone)
- Freddy Kempf ('If it is true that an artist's finest years come with age, then the mind boggles at the possibilities' — The Guardian)
- Simon Lepper ('whose prowess as a pianist is fused with a real sensitivity to words and the voice, is a rarity indeed' — The Times)
- Ashley Wass ('Wass has a magic touch' — Gramophone)
- Llŷr Williams ('One of the truly great musicians of our time' — The Times)

Department Administrator:
Jessica Pitt BMus
Telephone 020 7873 7405
Email keyboard@ram.ac.uk
Open Day: 2013, date to be confirmed

Composition & Contemporary Music

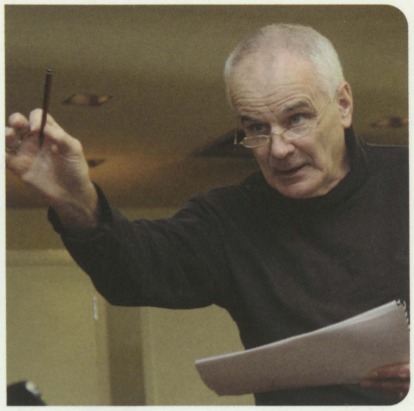
www.ram.ac.uk/composition

Laura Bowler
'It's hard to pick out just one reason why I chose the Academy. I get to hear everything I write, I've been able to work with professional ensembles and with tutors who have international reputations, and of course London provides huge opportunities.

My work usually has a strong theatrical element, and I've worked with a lot of different student performers. The London Sinfonietta and Kreutzer Quartet have both premiered my music as part of Academy initiatives, and I've spent a week in Denmark with the Esbjerg Ensemble. I hadn't really considered working with animation or electronics until they were suggested to me here, so it's great to get that chance to think in new directions.

I'm now in the third year of a PhD here, working with contemporary culture in musical theatre and opera.'

Head of Composition
Philip Cashian BMus, DMus, Hon ARAM
'A rewarding and highly individual composer' (The Observer), his music has been performed and broadcast worldwide — recently including Ojai Festival (California), Musikmonat (Basle), St Paul Chamber Orchestra, Esprit Orchestra (Toronto), Aldeburgh, Spitalfields and Huddersfield Contemporary Music Festivals and BBC Proms amongst many others. Recordings are available on the NMC, Usk, Riverrun and BGS labels. He has also devised and led numerous projects with children and amateur musicians.



Composition at the Academy has an international reputation centred on intensive project-based undergraduate (four-year BMus) and postgraduate (two-year MMus, one-year MA and three-year PhD) programmes.

All work is rehearsed and recorded in regular workshops with instrumental and vocal students. Many opportunities arise for student compositions to be played by ensembles and orchestras, and commissions are offered to write for a large number of events with professional performers both within and outside the Academy.

A seminar series underpins all studies and features guest composers such as Brian Eno, Hans Abrahamsen, Jonathan Harvey, Gerald Barry, Simon Holt, Beat Furrer and Johannes Maria Staud.

Undergraduate BMus
The four-year BMus in Composition is designed to reflect the opportunities and challenges faced by today's music creator. It uniquely integrates the traditionally distinct areas of 'media' and 'concert' composition.

The undergraduate curriculum includes individual tutorials, orchestral workshops, weekly composition and analysis seminars, orchestration classes, Media Music Ensemble, electronic techniques, Writing for Theatre and education workshops.

Postgraduate MMus
The MMus in Composition is an intensive two-year programme with a demanding schedule of project-work. The aim is for students to consolidate their technical skills and to gather experience of composing in as wide a range of professional contexts as possible, whilst stimulating the development of their particular compositional personalities.

Critical reflection is conceived as vital to this balance of internal and external stimuli, so all postgraduate composers engage in academic project-work: either a Research Project or Concert Project (the organisation and presentation of a concert built around the composer's own music).

Postgraduate composers are expected to become involved in concerts and different kinds of collaborative work, and to make the most of the Academy's thriving environment.

Professors of Composition
Christopher Austin BA, Hon ARAM
Professor Simon Bainbridge FRCM, Hon RAM
(Senior Professor of Composition)
Gary Carpenter LRAM, ARCM
Dr Philip Cashian DMus, BMus Hon ARAM
(Head of Composition)
Tansy Davies
Brian Elias
Huw Watkins MA, MMus
Paul Patterson FRAM, FRSA
(Manson Chair of Composition)
David Sawer BA, DPhil
Huw Watkins MA, MMus

Visiting Professors
Craig Armstrong FRAM
Sir Harrison Birtwistle CH, FRAM
Professor Sir Peter Maxwell Davies Hon ARAM
Tod Machover
James Newton Howard Hon ARAM
Professor Bent Sørensen

Supporting Studies
Dr Timothy Bowers BMus, DPhil, FRAM, ARCM
(Alan Bush Lecturer) (Practical notation, Techniques & Analysis)
Kirsten Cowie BMus, Hon ARAM (Recording Engineer)
Peiman Khosravi MMus (Creative Technology)
Paul Morley (Music and Contemporary Culture)
Dr Patrick Nunn BA, ACC (WCMD), PhD, LRAM
(Techniques of composition)

Illustrious Past Students
Craig Armstrong, Sir Richard Rodney Bennett, Sir Harrison Birtwistle, Ruth Byrchmore, Cornelius Cardew, Brian Ferneyhough, Nicholas Maw, Michael Nyman, Paul Patterson, Sir John Tavener, Augusta Read Thomas, and many recent graduates including Luke Bedford, Nimrod Borenstein, James Brett, Joe Duddell, Adam Gorb, Elena Langer, Alwynne Pritchard, James Radford, Luis Tinoco and Philip Venables.

Recent Highlights
> Workshops or performances of all music composed over the year, a total of more than 80 works
> Workshops and concert of student work with EXAUDI
> Collaborative project with London Sinfonietta, resulting in performances of student works at the Southbank Centre
> Performances of student works at Spitalfields Music, Soundwaves and Aldeburgh Festivals
> Orchestral showcase concert
> Concerts, discussions and composition classes with visiting composers George Benjamin, Sir Harrison Birtwistle, Dan Dediu, Beat Furrer, Betsy Jolas, Thea Musgrave and Judith Weir
> Undergraduate recording sessions with a studio orchestra, Symphonic Wind Ensemble and Manson Ensemble
> Performances of student works at Kings Place, Sounds New Festival, the Blouin Institute and by the Youth Orchestra of the Middle East in Dubai
> Regular workshops with Sir Peter Maxwell Davies (pictured above)
> Workshops and concert of student work with CHROMA
> Orchestral project and concerts with the Southbank Sinfonia
> Projects with Bristol School of Animation
> Collaborative project with choreographers at Roehampton University
> Student performances by the Esbjerg Ensemble in Denmark and Norwegian Academy of Music Sinfonietta
> Electroacoustic works performed as part of 'Nonclassical' club night

'At the Academy I was soon mixing with teachers and pupils constantly engaged with the problems serious music faces in a frivolous age'
Paul Morley, The Observer

Acting Administrator (maternity cover):
Philip Knight MMus
Senior Administrator:
Helen Wills BA, Hon ARAM
Telephone 020 7873 7379
Email composition@ram.ac.uk
Open Day: date to be confirmed

Jazz

www.ram.ac.uk/jazz

Scott Chapman

'Studying at the Academy has been a steep learning curve for me. Being exposed to so many different styles and approaches to playing and writing music was exactly what I'd come here for, and in my first year alone I noticed a significant change in my playing.

It's a real privilege being taught by and working on a personal level with some of the best musicians on the UK jazz scene, as well as having regular masterclasses from other renowned international artists. A particular highlight for me so far was having Dave Douglas with us for a whole week — he had so much to say, on both the creative and the business sides of being a successful musician. It's so valuable playing with and receiving advice from people who speak from experience at a high level.

The performance opportunities are also fantastic and have enabled me to play at venues such as the 606, Pizza Express jazz club and the Forge, where I was fortunate to perform with Julian Siegel. Playing with the other students is always a source of enjoyment too, and it's great to be in an environment where we learn from each other as well as from our professors.'

Head of Jazz Programmes
Nick Smart BABM, PGDip, LGSM, Hon ARAM
Internationally renowned jazz educator, trumpeter and musical director. In regular demand as a sideman to players of all generations on the London jazz scene, he also records and tours with his own projects Nick Smart's Black Eyed Dog, Trio and Jazz Matanzas. His versatility has allowed him to perform with international stars including George Russell, Bob Brookmeyer and John Hollenbeck. Member of the Kenny Wheeler Big Band and regular soloist with the James Taylor Quartet.

The Academy has for many years now produced the most outstanding array of exciting, versatile, creative and employable musicians to emerge on to the jazz scene.

So what is so unique about studying at the Academy that equips our graduates to achieve such consistently high levels? We offer an ideal supportive environment in which to learn and experiment with this extremely broad art form. There is a strong emphasis on performance and composition, with opportunities to play with your own groups — at the Academy and also at the many venues with which we have strong links, including the 606, the Vortex, the Forge, Ronnie Scott's and Kings Place.

The course benefits from small numbers, enabling you to receive a personalised education and close support throughout your studies. The students of each year-group grow and develop as an ensemble, playing together extensively in projects and classes as well as collaborating with other players. This interaction between peers naturally develops to a level where lifelong musical associations are formed.

The finest jazz musicians have always been complete musicians with a unified voice through their improvising, composing and arranging: from Duke Ellington to Herbie Hancock, Wayne Shorter to Kenny Wheeler. We strive to continue this tradition with a full and varied course covering many aspects and forms of jazz and applications within other genres. We aim that, by graduation, you will have found your own creative voice and will be equipped with a versatile set of skills to enable you to pursue the future you want as a working musician.

You can find Academy graduates wherever innovations are being made. John Escreet and Orlando le Fleming are working in New York, and in London Kit Downes, Gwilym Simcock and Jasper Hoiby, among many others, have enjoyed countless successes.

The department runs a four-year BMus undergraduate programme, and MA and MMus programmes of 1–2 years.

'The stream of talented players emerging from the Royal Academy of Music's jazz course seems unending' Daily Telegraph

International Jazz Artist in Residence
Dave Douglas Hon RAM

Visiting Professor of Jazz
Django Bates

Composition & Arranging
Pete Churchill

Aural & Transcription
Tom Cawley ARAM

World Rhythms
Barak Schmool

History
Alyn Shipton PhD | Martin Speake LTCL, FTCL
Keith Nichols GGSM, Hon ARAM

Jazz Supporting Studies
Nikki Iles Hon ARAM

Repertoire/Improvisation
Pete Churchill | Martin Speake
Nick Smart | Tom Cawley

Saxophone
Martin Speake | Stan Sulzmann FRAM
Iain Ballamy | Julian Siegel
Andy Panayi | James Allsop

Trumpet
Nick Smart | Mike Lovatt

Trombone
Gordon Campbell | Mark Bassey

Voice
Nia Lynn | Pete Churchill
Kathleen Willison | Norma Winstone

Piano
Tom Cawley | Nikki Iles | Gwilym Simcock
Liam Noble

Guitar
John Parricelli | Mike Walker | Phil Robson

Vibes
Jim Hart | Anthony Kerr

Bass (electric and acoustic)
Jeremy Brown | Tom Herbert
Jasper Holby | Michael Janisch

Drum Kit
Martin France | Ian Thomas | Jeff Williams

Technology
Peiman Khosravi MMus

Jazz LRAM teaching qualification
Nick Smart

Ensembles
Projects reflect the diversity of the jazz scene. Tutors are selected from our outstanding faculty alongside visiting artists including Chris Batchelor, Richard Fairhurst, Jim Hart, Mark Lockheart, Oren Marshall, Seb Rochford, Mark Sanders, Jean Toussaint, Will Vinson and Mike Walker.

2011–2012 Highlights

- Big Band projects with Dave Douglas (pictured above), Stan Tracey, Troyka at Ronnie Scott's, alumni composers including Gwilym Simcock at QEH, Paul Whiteman project with Keith Nichols and more
- Masterclasses and composition clinics with Dave Douglas, Django Bates, Greg Osby, Mark Turner, Geoffrey Keezer, Will Vinson, Peter Evans, Mark Murphy, Mike Gibbs, Mike Mainieri, Matt Slocum Trio and more
- Kenny Wheeler Jazz Prize launched, with 2011 winner Josh Arcoleo's album released on Edition Records
- Professional Development seminars with Jon Newey (Jazzwise), Helen Mayhew (JazzFM) and Dave Stapleton (Edition Records)
- Academy student gigs at Kings Place, Ronnie Scott's, the Forge, Pizza Express, the 606 and the Vortex
- Acquisition of Kenny Wheeler's archive of original music

Acting Administrator (maternity cover):
Philip Knight MMus
Senior Administrator:
Helen Wills BA, Hon ARAM
Telephone 020 7873 7379
Email jazz@ram.ac.uk
Open Day: Thursday 13th Sept. 2012

Historical Performance

www.ram.ac.uk/historical

Gavin Kibble
'To be surrounded by such wonderful musicians (staff and students) is truly a privilege and the lively atmosphere within the department makes it a perfect base from which to build contacts and apply for auditions.

The course is also a place for ideas; coming straight from reading music at university, I have found 'performance practice' classes to be a brilliant way of uniting the study of music history with the very practical approach to decision-making that you need for a career as a musician.

Some of the highlights of my time here so far have been concerts taking place as part of the Kohn Foundation Bach Cantata Series, which I always find to have an amazing energy. On top of this orchestral playing, there are almost unlimited opportunities for chamber music and the department is of a size that tends to create tight-knit groups which outlive their existence within the walls of the Academy. As a place to form lasting musical partnerships, it really is unbeatable.'

Head of Historical Performance
Margaret Faultless
MA, FTCL, ARCM

Internationally renowned specialist in historical performance practice, violinist, director and co-leader of the Orchestra of the Age of Enlightenment, Margaret joined as Head of Historical Performance in 2012. She directs orchestras all over Europe on modern and period instruments, has been guest leader of the London Philharmonic Orchestra and Russian National Orchestra, is the Artistic Director of Music for Awhile and Director of Studies of the European Union Baroque Orchestra.

Many of the most outstanding performers in the current generation of historical performance specialists studied at the Academy. Intensive training in all aspects of historically informed performance practice and interpretation combines with a full involvement in Academy life, expanding performance possibilities for instrumentalists and singers alike.

Recent performance highlights have included the UK premiere of the original 1739 version of Rameau's Dardanus and major concerts at Spitalfields Music with William Christie, Laurence Cummings, Nicholas McGegan, Sir Roger Norrington, Trevor Pinnock and Jordi Savall, in addition to the projects listed at the end of this page.

Students gain unrivalled experience in ensemble playing alongside outstanding orchestral opportunities with two baroque orchestras — one a period instrument ensemble, the other a modern instrument group, performing in a style appropriate to its repertoire. From 2012 the Bach Cantata series is joined by another major undertaking, to perform all Haydn's symphonies over the next ten years in a variety of performance opportunities, on period and modern instruments, from self-directed classes and chamber versions to workshops and orchestral concerts.

Principal-study tuition is provided on period instruments by professors who are active as soloists and in leading period instrument ensembles. Additional sessions throughout the course discuss main areas of historical performance practice in a series of classes with practical as well as theoretical elements.

The Academy is custodian to many fine instruments that have been restored for period performance, including violins by Stainer, Jacobs and Klotz, and which are available for students. The Becket Collection, a highly significant collection of baroque and classical instruments, was very generously donated by Elise Becket Smith in 2012, enabling many students to experience performing on historical instruments, both in chamber ensembles and orchestras.

The Academy also boasts a comprehensive library of rare manuscripts and editions. Mainstream students are encouraged to take up Historical Performance as a second study. For singers, interpretation classes, coaching and performance opportunities are available in earlier repertoire.

A harpsichord tuned to A=415 or A=440 is available at London auditions, but no piano.

Strings

Rachel Podger FGSMD, AGSMD, Hon RAM (Micaela Comberti Chair of Baroque Violin)
Margaret Faultless MA, FTCL, ARCM (baroque violin, Head of Historical Performance)
Pavlo Beznosiuk AGSM (baroque violin)
Nicolette Moonen (baroque violin)
Simon Standage MA, Hon RAM (baroque violin)
Matthew Truscott FRAM (baroque violin)
Jane Rogers (baroque viola)
Jonathan Manson AM, Hon ARAM (baroque cello, viola da gamba)
Chi-Chi Nwanoku MBE, FRAM (baroque double bass)
Elizabeth Kenny MA, ARAM (lute, theorbo)

Woodwind

Peter Holtslag Hon ARAM (recorder)
Daniël Brüggen Hon ARAM (Visiting Professor of Recorder)
Lisa Beznosiuk Hon RCM (baroque flute)
Keith Puddy FRAM, FTCL (modern and classical clarinet)
Katharina Spreckelsen ARCM, Hon ARAM (baroque oboe)
Andrew Watts (baroque bassoon)

Brass

Robert Farley Hon ARAM (natural trumpet and cornetto)
John Hutchins LRAM, ARAM (natural trumpet)
Patrick Jackman (sackbut and early trombone)
Roger Montgomery BA, LLB (natural horn)
Stephen Wick (serpent and ophicleide)

Historical Keyboards

Carole Cerasi Hon ARAM (harpsichord, fortepiano)
Terence Charlston MA, MMus, ARAM, FRCO (harpsichord, basso continuo)
Kenneth Gilbert Hon RAM (harpsichord) (Visiting Professor of Keyboards)

William Crotch Chair

Laurence Cummings MA, ARCM, Hon RAM, FRCO (harpsichord, basso continuo)

Some Past Students

Elizabeth Kenny (1990), lute
Jane Rogers (1991), viola
Ashely Solomon (1991), recorder
Alison McGillivray (1995), cello
Matthew Wadsworth (1997), lute
Rodolfo Richter (1999), violin
Matthew Truscott (1999), violin
Joseph Crouch (2000), cello
Sarah McMahon (2001), cello
Richard Sweeney (2001), lute
Sarah Moffatt (2002), violin
Frances Norbury (2002), oboe
Sarah Sexton (2002), violin
Huw Daniel (2003), violin
Alfonso Leal Del Ojo (2004), viola
Joel Raymond (2004), oboe
Pawel Siwczak (2008), keyboard
Chris Bucknall (2009), keyboard

2011–2012 Highlights

> A fourth year of sell-out performances in the Royal Academy of Music/Kohn Foundation Bach Cantata Series, shortlisted for the Royal Philharmonic Society Awards 2012, including guest appearances by Sir John Eliot Gardiner (pictured above) and Thomanerchor Leipzig
> Exotic Baroque at Wigmore Hall, directed by Rachel Podger
> Baroque Orchestra at London Handel Festival and Kings Place with Laurence Cummings
> Academy Baroque Orchestra project directed by Elizabeth Wallfisch
> Baroque project at Hatchlands Park, directed by Lisa Beznosiuk
> CPE Bach Symphonies project
> Baroque Dance showcase with Mary Collins
> Masterclasses with Rachel Podger, Daniël Brüggen and Alison McGillivray
> Performance classes with Daniël Brüggen, Laurence Cummings, Ingrid Seifert, Jed Wentz, James Johnstone, Annette Isserlis and Joseph Crouch

Acting Administrator (maternity cover):
Philip Knight MMus
Senior Administrator:
Helen Wills BA, Hon ARAM
Telephone 020 7873 7379
Email historical@ram.ac.uk
Open Day: date to be confirmed

Musical Theatre

www.ram.ac.uk/mth

Alex Hammond

'As a postgrad student, what I was looking for in a musical theatre course was an environment that would challenge and inspire me; and then offer a springboard into the profession. The Academy does exactly that... and much more!

From freshers' to graduation, every week offers a diverse and stretching programme of classes and projects covering the many disciplines associated with the theatrical industry. Whether learning a dance routine, developing different singing styles, performing a cabaret or preparing for the Agents' Showcase, you are under the watchful eye of some truly legendary professionals.

Regardless of what background you come from, they are committed to strengthening any existing performing talents you possess and have an uncanny knack of drawing out new talents you didn't even realise you had!

The course is intense and demands a lot of commitment both physically and mentally, but this is what makes it so exciting. I really have felt part of a vibrant, professional company. There is a constant focus on the ever-changing performance industry and how we can best equip ourselves to have long and successful careers as actors.

I will always cherish my year at the Academy and know that the lessons I have learnt here will stand me in good stead throughout my career.'

Head of Musical Theatre
Mary Hammond FRAM, LRAM
Graduated from the Academy in singing and piano. Singing career has included a wide range of genres, from Covent Garden to rock operas. Also experienced in theatre, TV, radio and recording. Works as a vocal coach and consultant to Cameron Mackintosh Ltd, the Really Useful Group, the Royal National Theatre and other West End managements, and with pop bands and TV personalities, and presents vocal workshops around the world.

Contemporary musical theatre demands versatile performers of a high musical and vocal standard, with strong dramatic and verbal ability, together with dance and movement skills. The Academy's intensive one-year course trains postgraduate (or equivalent) students for a career in musical theatre. It aims to provide a direct link into the profession, from theoretical class work via practical opportunities.

Students have individual singing lessons, repertoire coaching and spoken word tutorials, as well as classes in voice and the spoken word, extended vocal techniques, dance (including jazz and tap), movement, acting, singing, improvisation, history of musical theatre, musicality, audition preparation and project work. Students also take part in masterclasses and workshops with visiting professionals, and in internal competitions.

For further information — including audition details, a separate prospectus and application forms — please see www.ram.ac.uk/mth or contact the Musical Theatre office.

Musical Director / Repetiteur Course
This course is structured according to individual needs and experience, and operates in tandem with the Musical Theatre course. If you would like to apply, please contact the department to arrange a meeting to discuss the details.

Most Recent Student Successes
Graduates are currently appearing in Billy Elliot, Blood Brothers, Carousel (Opera North), Chicago, Company, Jersey Boys, Legally Blonde, Les Misérables, The Lion King, Mamma Mia, Matilda, The Mystery of Edwin Drood, The Phantom of the Opera, Pippin, Ragtime, Sweeney Todd, The 39 Steps, Top Hat, War Horse, We Will Rock You, Wicked, The Wizard of Oz and The Woman in Black. They have recently appeared in many other national and international tours including Cats, Dirty Dancing, Merrily We Roll Along (Clwyd Theatr), Sister Act, The Sound of Music, South Pacific, Spamalot, Starlight Express and Swallows & Amazons.

Recent screen credits include Casualty, Coronation Street, Doctors, Doctor Who, EastEnders, Holby City, Hollyoaks, Les Misérables (film), Lucky Stiff (film), Madagascar 3 (film), Midsomer Murders, Stella, Skins and numerous advertisements.

Professors
Mary Hammond FRAM, LRAM (Head of Musical Theatre, teaching Integration of Acting and Singing)
Karen Rabinowitz Hon ARAM (Course Leader, Director, teaching Acting, Movement and Tap)
Julie Armstrong Hon ARAM (Dance)
Andrew Friesner GMus RNCM, Hon ARAM (Musicality)
George Hall Hon ARAM (Director, teaching Acting and Musical Theatre History)
Stephen Hill FLCM, ARCM (Choral Director)
Anne-Marie Speed MA (Voice Studies), CSSD, ADVS, Hon ARAM, Licensed Estill Voice Craft Practitioner (Spoken Voice)
Lolly Susi BA (Director)

Panel of Advisors
John Caird, Howard Goodall, Rob Halliday, Howard Harrison, Charles Hart, James Holmes, Sir Nicholas Hytner, Martin Koch, Christopher Legge, Julia McKenzie Hon RAM, Andrew Neil, Dame Diana Rigg, Matt Ryan, Tony Slattery, Mike Walker, David White

Visiting Teachers
Illustrious directors, musical directors and choreographers are employed for specific projects, and have recently included:
Julian Bigg Guest Musical Director
Daniel Bowling Guest Musical Director
Raul Cassinerio Guest Choreographer
Peter Cregeen Television Director
Mark Etherington Guest Musical Director
Paul Harris Guest Choreographer
Matthew Lloyd Guest Director
Torquil Munro Guest Musical Director
Andrew Neil Guest Director
Guy Retallack Guest Director
Matt Ryan Guest Director
Sam Spencer-Lane Guest Choreographer
Matthew White Guest Director
Douglas Whyte Guest Musical Director

Specialist Musical Director Coaches
Nigel Lilley BMus, GAdvDip(RCM), DipRam, Hon ARAM
Nick Skilbeck FRAM, ARAM, GRSM, LRAM
Mark Warman MA, ARCM, Hon ARAM
David White BA, FRAM

Singing Teachers
Ross Campbell ARCM, Dip RCM (Perf)
Ann James BA, LRAM, ARAM
Sam Kenyon BA, LRAM, ARAM
Gareth Roberts ARAM, GRSM, LRAM
Maureen Scott EVTS, CMT, Hon ARAM
Louise Shephard MA, Hon BC, ARAM

Vocal Coaches include:
Stuart Barr M.Phil, MA, PGAdvDip RCM, Hon ARAM
Andrew Friesner GMus RNCM, Hon ARAM
Stephen Hill FLCM, ARCM, Hon ARAM
Sam Kenyon BA, ARAM, LRAM
Stuart Morley BMus, PGDip, DipRAM, ARAM
David White BA, FRAM

2011–2012 Highlights
> Performance at the BBC Radio Theatre.
> Showcase for agents and casting directors,
> Major productions including Promises Promises, The Pajama Game and a cabaret entitled The Amazing Mr Berlin
> Masterclasses and lectures with Pippa Ailion, Daniel Borch, Peter Davison, David Grindrod, Tamara Harvey, Glyn Kerslake, Sir Tim Rice, Jeremy Sams, Oliver Thornton, Hannah Waddingham and Gareth Valentine
> 'Dickensian Delights', a 19th-century collaboration with the Academy's Museum

'I feel a bit like I've been stripped down, taken to pieces, given a thorough going-over and put back together again in an effective working order. Nothing's really new, it just works much better now'
Chris Vincent, former student

Department Co-ordinator:
Stephen Minay BA
Telephone 020 7873 7483
Email mth@ram.ac.uk
Open Days: Tuesday 2nd and Tuesday 16th October 2012

Woodwind

www.ram.ac.uk/woodwind

Hannah Morgan
'I am really enjoying my time at the Academy. For me it was the ideal place to pursue my studies: the tuition, both instrumentally and academically, is exceptional and it is a privilege to be surrounded by such accomplished musicians.

The Academy provides so many wonderful opportunities. I have played in orchestral concerts with renowned conductors including Yan Pascal Tortelier, Edward Gardner and Peter Schreier; premiered Sir Peter Maxwell Davies's opera Kommilitonen!; and made a CD recording with Trevor Pinnock. Chamber music and solo playing are also nurtured and I've been offered many performance opportunities, both inside the Academy and at external venues. Numerous masterclasses and individual lessons with international players and Academy professors have broadened my outlook and have been inspirational and motivating.

The Academy is a unique place in which one can flourish both musically and as a person. One could not hope for a better start to a professional career in music.'

Head of Woodwind
Keith Bragg AGSM, Hon RAM
Studied with Judith Pearce and William Bennett, then in Paris with Maxence Larrieu. Principal Piccolo of the Philharmonia Orchestra since 1982, and Chairman of the Philharmonia from 1990 to 2005, he has performed with all the major London orchestras. A founder member of the Elysian Wind Quintet, the leading British ensemble of its kind for over twenty years, which performed at major festivals all over Europe and developed a formidable reputation in contemporary music.

The Woodwind Faculty provides a thorough and broad-based training in all significant aspects of preparation for entry to the music profession. Teamwork is a key element in the department and students are free to work with more than one professor. Because the approach to instrumental teaching is broadly similar, there is little or no danger of contradiction and confusion.

Individual lessons for Principal Study and related instruments are complemented by intensive training in orchestral studies, art of teaching, reed-making and basic instrument maintenance. There are fifteen classes each year where students are led by one of a team of eminent soloists, which gives an opportunity to experiment and to explore communication skills in performance.

Chamber music for wind and for mixed ensemble is a major part of the department's programme. Concerts are frequent; all ensemble work is coached and the standard of performance is very high.

Recent masterclasses have been given by Emmanuel Abbuhl, Meyrick Alexander, Laurent Ben Slimane, William Bennett, Emily Beynon, Roger Birnstingl, Maurice Bourgue, Wissam Boustany, Samuel Coles, Gareth Davies, Paul Edmund-Davies, Andrea de Flammineis, Martin Fröst, Simon Haram, Daniel Jemison, Jonathan Kelly, Maxence Larrieu, Marco Lugaresi, Andrew Marriner, Lorna McGhee, Patrick Messina, Alexei Ogrintchouk, Robin O'Neill, Antony Pay, Robert Plane, Julie Price, Graham Sheen, Helen Simons, Jacques Tys, Matthias Ziegler and Jacques Zoon.

'It's a magnificent performance, but all four works here are superbly and spontaneously played by eager musicians from the Royal Academy of Music who provide wonderful blending and a superbly polished, professional ensemble under their fine conductor, Keith Bragg'
Gramophone, January 2008

Flute
William Bennett OBE, Hon RAM
(international soloist; Principal, English Chamber Orchestra)
Keith Bragg AGSM, Hon RAM (piccolo)
(Principal Piccolo, Philharmonia)
Samuel Coles (Principal, Philharmonia)
Michael Cox (Principal, BBC Symphony Orchestra)
Paul Edmund-Davies (Principal, Philharmonia)
Kate Hill Hon ARAM (Principal, Britten Sinfonia and Co-Principal, English Chamber Orchestra)
Sophie Johnson (piccolo)
Karen Jones GSMD, Hon ARAM
(Principal, City of London Sinfonia)
Helen Keen (piccolo)
Patricia Morris Hon ARAM (piccolo)
(former Principal Piccolo, BBC Symphony Orchestra)
Clare Southworth GRNCM, PPRNCM, Hon ARAM
(international soloist and tutor)

Visiting Professor of Flute
Emily Beynon
(Principal, Royal Concertgebouw Orchestra, Amsterdam)

Oboe
Chris Cowie
(Joint Principal Oboe, Philharmonia Orchestra)
Jill Crowther Hon ARAM
(Principal Cor Anglais, Philharmonia Orchestra)
Celia Nicklin FRAM (Principal, London Mozart Players)
Melanie Ragge MA, MPhil, Dip RCM, Hon ARAM, LRAM
(New London Chamber Ensemble)

Visiting Professor of Oboe
Jonathan Kelly
(Solo (Principal) Oboe, Berliner Philharmoniker)

Clarinet
Timothy Lines Hon ARAM
Lorenzo Losco (bass clarinet)
Angela Malsbury Hon RAM
(Principal, London Mozart Players)
Chi Yu Mo (E flat; Principal, London Symphony Orchestra)
Keith Puddy FRAM, FTCL
(Principal, New Queen's Hall Orchestra)
Mark van de Wiel MA, ARCM, Hon ARAM, DUniv
(Principal, Philharmonia Orchestra, London Sinfonietta)

Visiting Professors of Clarinet
Andrew Marriner (Principal, London Symphony Orchestra and Academy of St Martin in the Fields)
Patrick Messina
(Principal, Orchestre National de France)

Saxophone
Richard Addison FRAM
(Principal, Royal Philharmonic Orchestra)
Simon Haram

Bassoon
David Chatterton Hon ARAM, AGSM, Cert Ed
(contra-bassoon) (Principal, Royal Philharmonic Orchestra)
Gareth Newman BMus, LRAM, Hon ARAM (Principal, London Mozart Players and New Queen's Hall Orchestra)
John Orford Hon RAM, ARMCM
(Principal, London Sinfonietta)

Visiting Professor of Bassoon
Robin O'Neill (Principal, Philharmonia Orchestra)

LRAM (Art of Teaching)
Janet Way

2011–2012 Highlights
> Performances of significant chamber works given with Academy professors, both at the Academy and in venues outside
> Performances by Academy Symphonic Wind including major works by Strauss, Dvořák and Mozart
> Academy Symphonic Wind performances at Kings Place of Mozart's Serenade in C minor, K.388 and Mozart opera themes in late-eighteenth-century arrangements

Recent Student Successes
Recent graduates play with Berlin Philharmonic, BBC orchestras, CBSO, English National Opera, Gothenburg Opera, Hong Kong Philharmonic, Iceland Symphony Orchestra, London Philharmonic Orchestra, London Symphony Orchestra, New York Metropolitan Opera, Royal Concertgebouw Orchestra Amsterdam, Royal Philharmonic Orchestra, Royal Swedish Opera, Suisse Romande and others. Recent graduates include Adam Walker (2009), Principal Flute, London Symphony Orchestra.

Acting Department Administrator:
Francesca Johnson BMus
Telephone 020 7873 7320
Email woodwind@ram.ac.uk
Open Day: Friday 28th Sept. 2012

Brass

www.ram.ac.uk/brass

Hannah Bishop
'Being a part of the extraordinary brass department at the Academy has been a unique and very special experience. When I first started at the Academy, I was struck not only by the high standard of playing but also by the friendly and supportive atmosphere which is created by staff and students alike. As well as exceptional tuition, we receive masterclasses, coaching and mock auditions from top brass players from this country and abroad.

The brass department is very active and there are always several projects "on the go", whether it is recording the latest CD with the Symphonic Brass Ensemble, performing with the Academy Symphony Orchestra under Sir Colin Davis or Yan Pascal Tortelier, or performing at the Albert Hall for Sir Elton John.

I have found the Academy to be the perfect place for me to grow and develop as a player and I can't imagine being anywhere else.'

Artistic Director and Head of Brass
Mark David Hon ARAM
Principal trumpet of the Philharmonia 1992–2012, principal trumpet of Academy of St Martin in the Fields and a member of the Nash Ensemble. Has performed as a soloist with the Philharmonia at the Royal Festival Hall and Buckingham Palace, and given recitals in the UK and abroad. Studied with John Wilbraham at the Birmingham School of Music and in Sweden with Håkan Hardenberger. Appointed in September 2011, succeeding the late James Watson.

The Academy's Brass Faculty has established itself as one of the foremost in the world. The distinguished resident and visiting teachers of brass are active at the highest professional level, and include principals with London's leading orchestras and world-renowned soloists. Students are thus kept in close touch with professional developments and opportunities.

Orchestral and ensemble playing are central to the curriculum, and the Academy expects students to investigate all periods of performance technique, from historical performance to contemporary idioms.

As well as orchestral and chamber concerts, regular rehearsals, sectionals and chamber ensembles are led by distinguished performers from both inside and outside the Academy. Eminent visitors include Canadian Brass, Joseph Alessi, Kenneth Amis, Ronald Barron, Leonard Candelaria, Håkan Hardenberger, John Kenny, David Krauss, Christian Lindberg, Don Lucas, Eric Ruske, Guy Touvron, the Transatlantic Horn Quartet and Radovan Vlatković.

The Academy's third CD of symphonic brass, directed by the late James Watson and featuring arrangements of iconic American 20th-century works, was released in 2010.

'A truly excellent ensemble'
Gramophone, February 2009

Director of Brass Ensembles
Elgar Howarth

Senior Tutor of Brass
Robert Hughes FRAM

Horn
Martin Owen FRAM (Principal, BBC Symphony Orchestra)
Michael Thompson FRAM
Aubrey Brain Chair of Horn (international soloist)
Richard Watkins FRAM
Dennis Brain Chair of Horn (international soloist)

International Visiting Professors of Horn
Alessio Allegrini
Radovan Vlatković

Trumpet
Paul Beniston BA, MMus, ARCM, FTCL (Principal, LPO)
Mark David Hon ARAM (Artistic Director and Head of Brass)
Robert Farley Hon ARAM (Principal, Hanover Band)
Rod Franks Hon ARAM, Hon DUniv (Principal, LSO)
Gareth Small (Principal, Hallé Orchestra)

International Visiting Professors of Trumpet
Eric Aubier
Reinhold Friedrich Hon RAM

Commercial Brass Consultant
Derek Watkins (leading session player)

Tenor Trombone
Dudley Bright Hon RAM (Principal, LSO)
Ian Bousfield Hon RAM (international soloist)
Mark Templeton FRAM (Principal, LPO)
Matthew Gee (Principal, RPO)

International Visiting Professor of Trombone
Jörgen van Rijen
(Principal, Royal Concertgebouw Orchestra)

Bass Trombone
Robert Hughes FRAM (formerly LSO)
Keith McNicoll (Principal, Orchestra of the Royal Opera House)

Tuba
Patrick Harrild Hon RAM (Principal, LSO)
Oren Marshall (Jazz)

Euphonium and Bass Trumpet
James Maynard ARAM (LSO)

Historical Brass Instruments
Robert Farley Hon ARAM (natural trumpet and cornetto)
(Principal, Hanover Band)
John Hutchins BMus, LRAM, ARAM (natural trumpet)
Patrick Jackman (sackbut and early trombone)
(Orchestra of the Age of Enlightenment, Gabrieli Consort)
Roger Montgomery BA, LLB (natural horn)
(Orchestra of the Royal Opera House; Principal, Orchestra of the Age of Enlightenment)
Stephen Wick (serpent and ophicleide)
(London Gabrieli Brass)

LRAM (Art of Teaching)
John Hutchins BMus, LRAM, ARAM

'This CD is a "must buy" recording. It shows how the Royal Academy Brass Ensemble is at the forefront of brass ensemble playing at all levels in this country, which includes professional circles. The highly gifted and talented young brass players display qualities and musical maturity well beyond their years'
The Brass Herald, March 2011

2011–2012 Highlights
> Release of 'American Icons', the last recording conducted by James Watson
> Masterclasses with Joe Alessi, Alessio Allegrini, Eric Aubier, Alan Baer, Ian Bousfield, Reinhold Friedrich, Tim Jones, Michael Laird, Roger Montgomery, Simon Rayner, Philippe Schartz, Stefan Schultz, Philip Smith and Radovan Vlatković
> Appointment of Jörgen van Rijen as Visiting Professor of Trombone and relaunch of Ian Bousfield's trombone class

Recent Student Successes
Recent graduates play with BBC orchestras, Birmingham Royal Ballet, City of Birmingham Symphony Orchestra, English Chamber Orchestra, Hallé, London Symphony Orchestra, Netherlands Radio Philharmonic, Philharmonia, Royal Liverpool Philharmonic Orchestra, Royal Philharmonic Orchestra and Scottish Opera. Ensembles include Onyx, Karelia and QuintEssential.

'It's amazing that such a large group is so athletic and the solos are convincing... Altogether a fine tribute to brass culture at the Academy, and to conductor James Watson, who died unexpectedly at the age of 59, shortly after this disc was released'
Gramophone reviews 'American Icons', June 2011

Acting Department Administrator:
Francesca Johnson BMus
Telephone 020 7873 7320
Email brass@ram.ac.uk
Open Day: Wednesday 26th Sept. 2012

Timpani & Percussion

www.ram.ac.uk/percussion

Tom Lee

'I'm in my third undergraduate year at the Academy, and have loved every minute here. From the moment you set foot in your first lesson, you know that everyone here wants nothing but the best for you. The percussion department has one of the friendliest atmospheres you could hope to find, and whatever facet of percussion playing you want to excel in — be it solo, chamber or orchestral — you can be sure that all the staff and students will help and support you to achieve your goals.

The teaching roster at the Academy speaks for itself, as does the diverse range of styles covered by our many masterclasses. Every day is different as an Academy percussionist — one moment you're playing baroque timpani in the Bach Cantatas series, the next you're getting a jazz harmony lesson from Joe Locke, and then you're sitting in a rehearsal of one of London's finest orchestras alongside your teachers. It is this broad approach to the world of percussion that I think makes the Academy unique, and the best place to develop into a young professional.'

Head of Timpani and Percussion
Neil Percy Dip RCM, ARCM, Hon RAM
Principal Percussionist with the London Symphony Orchestra, who has worked closely with many artists and conductors including Pierre Boulez, André Previn, Elvis Costello and John Williams. As a soloist Neil has performed with Pierre Boulez, Sir Colin Davis, Elgar Howarth, Karl Jenkins, Kent Nagano, Steve Reich, François-Xavier Roth and Ravi Shankar. He has given masterclasses in Europe, the USA and Asia, and has coached many leading youth orchestras. Head of Department since 2000.

The Timpani and Percussion Department has a worldwide reputation for its provision for students, and for its training in the multi-faceted world of timpani and percussion. The members of staff include principal players with London's leading orchestras, international soloists, and leading session musicians, all of whom are active in music-making of the highest professional standard.

Orchestral training on timpani and percussion instruments in all its forms is high on the agenda, and the Academy's wide range of orchestras and ensembles, together with its extensive collection of quality instruments and practice facilities, present outstanding opportunities for all students.

Timpani and Percussion lessons are complemented by regular faculty activities such as repertoire classes and masterclasses, together with chamber music coaching for percussion ensembles and mallet groups. Areas of related study include classes in Latin American, ethnic percussion and drumset, emphasising rhythmic awareness in both solo and ensemble situations.

The Academy has an extensive provision for marimba and solo percussion. Regular masterclasses from many of the world's leading solo percussion specialists offer excellent opportunities for the aspiring solo percussion student.

Our aim is to expose students to a variety of related study areas whilst not compromising standards. We hope to enable graduates to have full, rewarding and varied careers by providing them with the skills needed for their continual development. Employability is key to the ethos of the department.

Eminent soloists, orchestral principals and ensemble leaders are regular visitors to the Academy. Airto Moreira, Birger Sulsbruck, Dame Evelyn Glennie, Oladum (Afro-Brazilian ensemble), Anthony Kerr, Christopher Lamb, Rainer Seegers, Keiko Abe, Juanjo Guillem, Alan Cumberland, David Friedman, Keith Aleo and Philippe Spiesser have all recently given masterclasses at the Academy.

Other recent visitors have included She-e Wu, Steve Gadd, Iian Pattinson, David Hockings, Makoto Nakura, Mike Mainieri, Anders Åstrand and Kurt-Hans Goedicke.

Students are eligible for the Academy's annual Zildjian Cymbal Prizes. First prize is $2,000 and second prize is a visit to Zildjian International in the UK, to select cymbals of their choice.

The Royal Academy of Music is grateful for the generous support of Zildjian Cymbals and Yamaha UK.

Professors of Timpani
Simon Carrington GRSM, ARCM, Hon ARAM
(Principal Timpani, London Philharmonic Orchestra)
William Lockhart
(Principal Timpani, English National Opera)

Professor of Baroque Timpani
Benedict Hoffnung ARAM
(Principal Timpani, London Mozart Players)

Professors of Percussion
Neil Percy Dip RCM, ARCM, Hon RAM
(Principal Percussion, London Symphony Orchestra)
Stephen Quigley ARAM
(Principal Percussion, Royal Philharmonic Orchestra)
Andrew Barclay Hon ARAM
(Co-principal Percussion, London Philharmonic Orchestra)

Professor of Solo Repertoire and Concerti
Colin Currie FRAM (international soloist)

Professor of Marimba
Eric Sammut Hon ARAM (international soloist)

Professors of Drum Set, Latin American and Ethnic Percussion
Paul Clarvis Hon ARAM
(international soloist and recording artist)
David Hassell Hon ARAM
(session musician and renowned clinician)

International Drum Set Consultant
Peter Erskine
(international soloist and recording artist)

International Vibraphone Consultant
Joe Locke
(international soloist and recording artist)

International Visiting Professor
Marinus Komst
(Principal Timpani, Royal Concertgebouw Orchestra)

2011–2012 Highlights
> Masterclasses given by Mike Mainieri, Anders Åstrand, Iian Pattinson, Martin France and Kurt-Hans Goedicke.
> Steve Reich 75th birthday concert and CD recording
> Performance of Bartók and George Crumb music for two pianos and percussion
> All-star concert celebrating the life of Academy timpani professor David Searcy (1946–2011)

Past students include
Dame Evelyn Glennie OBE (1985)
International soloist
Makoto Nakura (1993)
International soloist
Colin Currie (1998)
International soloist
Simon Lowdon (2002)
Principal Percussion, Royal Scottish National Orchestra
Chris Ridley (2002)
Principal Timpani, Orchestra of the Royal Opera House
Mark Robinson (2005)
Assistant Principal Timpani/Tutti Percussion, Sydney Symphony
Erika Øhman (2008)
Assistant Principal Timpani, Hallé Orchestra

Academy percussion alumni perform regularly as orchestral and session players all over the world.

Acting Department Administrator:
Francesca Johnson BMus
Telephone 020 7873 7320
Email percussion@ram.ac.uk
Open Day: Thursday 27th Sept. 2012

Conducting

www.ram.ac.uk/conducting

Maxime Tortelier

'The Academy's conducting course is an outstanding stepping stone to the professional world of orchestral conducting. Colin Metters's all-embracing approach, with a strong emphasis on the psychological and physiological aspects of the discipline, has strongly shaped my conducting knowledge and experience, and the distinguished conductors who have guest-taught the class — George Hurst, Leif Segerstam, David Zinman to name a few — have only further broadened my musical horizon.

A typical week will consist of preparatory classes with piano and quintet, during which we explore musical and technical issues related to the work under scrutiny, focusing concomitantly on areas of personal development; our work then comes to fruition during orchestral sessions with the Academy's talented musicians. New repertoire is learnt each week, which allows us to cover considerable ground and acclimatise to the potentially busy schedule of a conductor. Raymond Holden and David Pettit are here all the while to give us a historical perspective on the profession and challenge our listening skills.

This highly productive framework, combined with the many enriching encounters one is bound to make with students and staff alike in such an establishment, and with London's buzzing musical life at large, marks out the Academy's conducting course as an ideal place for anyone who wants to become a professional conductor.'

Head of Conducting
Colin Metters Hon RAM
Enjoys an enviable international reputation as conductor, orchestral trainer and inspirational conducting pedagogue. He has worked with many leading orchestras in the UK and abroad and has given masterclasses in Europe, USA, Russia, China and Australia. In 1997 he was appointed Principal Guest Conductor and Musical Advisor to the Vietnam National Symphony Orchestra and was subsequently awarded the Vietnamese Order of Merit for services to Vietnamese Cultural Development.

Established in 1983 under the direction of Colin Metters, the Academy's post-graduate conducting programme is now internationally recognised as one of the foremost programmes in conductor training.

The course provides a comprehensive and integrated programme over three years, examining what lies behind the art and craft of conducting and the role and responsibilities of the conductor, and seeks a better understanding of the complex relationship that exists between conductor and performers. The course is designed to provide a strong technical foundation, studying laws of cause and effect as they relate to conducting, and to develop the ability to be both self-aware and self-critical in all aspects of the conductor's craft.

Students have the opportunity to work with varied instrumental ensembles on a regular basis as well as in orchestral workshops. Orchestral conducting provision has been significantly enhanced over recent years. Selected students can also conduct concert performances in the Academy's official orchestral programme as and when appropriate.

Regular classes are held throughout the term under the direction of Colin Metters. Additional masterclasses are given by visiting guest conductors, who have included Sir Colin Davis, Ilya Musin (St Petersburg Conservatoire), Jorma Panula (Sibelius Academy, Helsinki), Claus Peter Flor, Yuri Simonov, Lutz Köhler (Berlin), Sir Roger Norrington, Sir Charles Mackerras, Leonard Slatkin, Kenneth Kiesler (Michigan), Carl Topilow (Cleveland), Gunter Kahlert (Weimar) and Thomas Baldner (Indiana). George Hurst also visits once each term to work with the conductors' class.

Repertoire over the course is broad-based, the mainstream orchestral and concerto repertoire forming the central core of the curriculum.

'The most prestigious schools [for conducting] are Sibelius Academy and the Royal Academy of Music'
Wall Street Journal, February 2010

The course maintains a strong link with the Composition and Contemporary Music Department and the Manson Ensemble, working on established twentieth-century repertoire and on premieres of student compositions, the conductors working in direct collaboration with the composers. Students also work with Royal Academy Opera and the Vocal Faculty on various projects and workshops throughout the year, and have the opportunity to work with the Academy's instrumental ensembles and orchestras.

Additional studies, including aural classes, keyboard skills, transposition and score-reading, take place regularly throughout the course.

The closing date for receipt of applications is 7th January 2013.

Auditions for orchestral conductors are held in February/March 2013 for entry in September. Auditions take place in London only. Detailed requirements are available from the Registry and at www.ram.ac.uk.

Notable alumni include
Paul Brough
Principal Guest Conductor, BBC Singers
Richard Farnes
Music Director, Opera North
Rumon Gamba
Leading international conductor
Edward Gardner
Music Director, English National Opera
Christian Ludwig
Principal Conductor, Cologne Chamber Orchestra
Ludovic Morlot
Music Director, Seattle Symphony Orchestra
Paul Murphy
Principal Conductor, Birmingham Royal Ballet
Toby Purser
Assistant Conductor, Ensemble Orchestral de Paris
Ilan Volkov
Leading international conductor
Martin West
Musical Director and Principal Conductor, San Francisco Ballet
Mark Wigglesworth
Leading international conductor

Professors of Conducting
Colin Metters Hon RAM (Head of Conducting)
Raymond Holden PhD, Hon ARAM (Contextual Studies in Performance Practice and Performance History)
George Hurst Hon RAM (Visiting Professor)
Mark Shanahan (Operatic Repertoire)

International Chair of Conducting and Orchestral Studies
Sir Colin Davis CBE, Hon RAM

Klemperer Chair of Conducting Studies
Semyon Bychkov

Conducting Options for other Students
There is strong provision for both undergraduate and postgraduate students who wish to pursue conducting studies but who are not on the postgraduate Conducting course itself:

Undergraduate Conducting
This is designed to equip all second-year students with a basic conducting technique, enabling them to show tempo and some degree of texture and dynamic through gesture.

Conducting Electives
Two conducting electives are open to Undergraduate students: *Intermediate Conducting* offers the opportunity for students to build on the foundations laid in Introduction to Conducting (part of Supporting Studies). *Advanced Conducting* deals with enhanced principles of baton technique and explores in depth the relationship between conductor and ensemble.

Department Administrator:
Jessica Pitt BMus
Telephone 020 7873 7405
Email conducting@ram.ac.uk
Open Day: Friday 12th October 2012

Choral Conducting

www.ram.ac.uk/choralconducting

Daniel De la Puente

'After having conducted as an amateur in Spain for quite a long time, the possibility of studying choral conducting at the Royal Academy of Music is a dream come true for me. The Academy really paves the way for any professional musician wanting to develop a career — and the extensive and long-standing tradition of choral music in the UK provides a valuable extra dimension for us as choral conductors.

Most crucially, I greatly enjoy the intensive conducting lessons with Patrick Russill — but I am also grateful for our baton technique lessons, which widen our musical scope and prepare us to work with more varied ensembles. The masterclasses and performance sessions with outside groups as well as the Academy's own gifted singers, have also been so valuable, and it is great to be able to work with renowned musicians such as Paul Brough, Jeremy Summerly, David Hill, as well as with top professional choirs. It enriches our musical culture and gives us new skills to face whatever challenges may appear in our musical careers.'

Head of Choral Conducting
Patrick Russill MA, Hon RAM, Hon FRCO, Hon FGCM
Organ Scholar at New College, Oxford, studying with David Lumsden and Nicholas Danby. Director of Music at the London Oratory since 1999. He has conducted in Scandinavia, Germany, Italy and Asia as well as the UK. Work as a choir trainer on DG Archiv, Hyperion, Herald and EMI labels. Musical Editor of The Catholic Hymn Book (1998). Visiting Professor of Choral Conducting, Leipzig Hochschule für Musik und Theater. Chief Examiner (Organ and Choral Direction), Royal College of Organists.

The Academy's distinctive postgraduate Choral Conducting course has been developed from its pioneering Church Music programme. Established in 1997, the two-year course embraces a comprehensive range of sacred music for concert and service plus selected secular repertoire, culminating in the award of an MMus or MA. Choral Conducting is offered at undergraduate level as an optional choir-training class, not as a Principal Study.

The modern British choral tradition (both English and Latin) is taken as the practical and stylistic basis for exploration of a broad sweep of European sacred repertoire, related secular music and historically-informed performance practices.

Studies include conducting and rehearsal techniques, repertoire, performance practice and interpretation, editing, and vocal technique. These are complemented by contextual studies which examine the repertoire (chant, chorale and hymn, as well as art-music) and its relationship to the liturgy.

Students observe and work with a variety of choral groups, taking advantage of the outstandingly diverse range of opportunities that London offers. There are opportunities to work with members of the Academy's Chamber Choir, and the course has close working relationships with the BBC Singers, the Choir of Royal Holloway, University of London, and the adult professional and children's choirs of the London Oratory.

The closing date for the receipt of applications is 7th January 2013.

Entrance auditions will be held in February/March 2013. Auditions take place in London only. You will rehearse a small unaccompanied choir in one specified Renaissance work and a later piece of your own choice. You will be required to sight-sing and aural ability will be tested. Keyboard skills are not required. For detailed audition requirements please see www.ram.ac.uk/choralconducting or contact the Registry.

Professors

Paul Brough MA, ARAM
Jeremy Summerly MA, MMus, Hon RAM
Patrick Russill MA, Hon RAM, Hon FRCO, Hon FGCM (Head of Choral Conducting)
Alex Ashworth MA, DipRAM, PGDip, LRAM, ARAM (Vocal Technique)
Cathal Garvey BMus, MA, LTCL (Baton technique)
Julie Kennard BA, ARCM, Hon ARAM (Vocal Technique)
David Pettit MA, BMus, FRCO, Hon ARAM (Aural Skills)

Visiting Professor

Professor Roland Börger Hon ARAM (Head of Choral Conducting, Leipzig Hochschule für Musik und Theater)

Consultants

David Hill Hon DMus, MA, Hon RAM, FRCO, Hon FGCM
James O'Donnell MA, FRCO, Hon RAM, KCSG

2011–2012 Highlights

> A day's masterclass and concert conducted by students with the BBC Singers and their Chief Guest Conductor, Paul Brough
> Masterclasses with members of the Academy Chamber Choir taken by David Hill (BBC Singers and The Bach Choir), Simon Carrington (Professor Emeritus, Yale University), Paul Brough and Jeremy Summerly
> A week's residency at Neresheim Abbey in southern Germany together with the Academy Chamber Choir and organ students, including liturgical services, concert and a BBC broadcast
> Classes with the Choir of Royal Holloway, University of London, and the Renaissance Singers of London

Recent students include

Matthew Berry (2002)
Conductor, Commotio: Naxos recording artists

Steven Fox (2003)
Artistic Director, Clarion Music Society, New York; Director Musica Antiqua St Petersburg, Russia

Stefan Vanselow (2004)
First Prize, Riga Choral Conducting Competition 2005; Director, Cantamus Dresden

Mihaela Cesa-Goje (2005)
Dudamel Conducting Fellow 2011/12, Los Angeles Philharmonic Orchestra

Esther Jones (2007)
Director, Brighton Festival Youth Choir; Associate Director, National Youth Choir of Great Britain

Samuel Rathbone (2009)
Assistant Director of Music, Rochester Cathedral

David Stevens (2009)
Master of the Choristers, St Anne's Cathedral, Belfast

Greg Hallam (2010)
Conductor, Swansea Bach Choir

Hilary Campbell (2012)
Conductor, Blossom Street: Naxos recording artists

Telephone 020 7873 7331
Email choral.conducting@ram.ac.uk
Open Day: please contact us for an individual appointment

Harp

www.ram.ac.uk/harp

Jimin Lee

'The Academy's course stands out because of its diversity — nowhere else offers so many options in history, early music, jazz, analysis and all the rest. The 'Open Academy' opportunities to work outside the concert hall also particularly appealed to me.

In terms of playing, I've come to relish the experience of being on stage and have learnt a lot about myself in the process. I've enjoyed solo recitals in the Duke's Hall and external venues including the Royal Festival Hall as an award-winner of the Philharmonia Martin Musical Scholarship Fund. My prizes in the Camac and USA International Competitions have also opened doors. Playing in the pit orchestra for Albert Herring taught me a huge amount. I've premiered new works by student composers and I've been coached in Debussy's chamber music by Sir Peter Maxwell Davies — no details escape his notice, and he really helped us to create a unified sound.

Now I'm preparing to graduate and have just accepted a teaching job. I hope to inspire musicians of the future through my work.'

Head of Harp
Karen Vaughan LRAM, ARAM
Studied at the Academy and with Maria Korchinska. Founder member of Scottish Chamber Orchestra, Principal Harp of Royal Scottish National Orchestra, then London Symphony Orchestra Co-Principal harpist from 1984. Has played for such eminent conductors as Abbado, Bernstein, Boulez, Sir Colin Davis, Gergiev, Haitink, and Tilson Thomas, and appears on numerous recordings and film soundtracks. In 2008 and 2010 she gave masterclasses for the YouTube Symphony Orchestra. Recently featured in 'Harp Column'.

The harp has played a major role at the Academy since the earliest days. In addition to studying solo, concerto and chamber repertoire, students also take part in regular classes in orchestral, operatic and contemporary performance, early harp, jazz and improvisation, technical advancement, art of teaching and harp ensemble concerts.

The Academy's numerous orchestras and ensembles provide experience in all styles of performance from classical to avant-garde and jazz. In addition, the Academy regularly hosts masterclasses—and many students have achieved major successes in national and international competitions.

The harp department commissions new works annually, and its Harp Showcase concerts attract a wide audience.

Main sponsors:
Salvi Foundation and Holywell Music.

Professors of Harp

Karen Vaughan LRAM, ARAM (Head of Harp)
Co-principal, London Symphony Orchestra

Frances Kelly BA (Early Harp Tutor)

Alison Martin GGSMD (Opera Tutor)
(Principal, English National Opera)

Thelma Owen BMus, Hon ARAM (Orchestral Studies)
(Former Principal, Royal Philharmonic Orchestra)

Charlotte Seale ARCM, Premier Prix, Brussels Conservatoire, Hon ARAM

Helen Tunstall GRSM, ARCM, Hon ARAM
(Contemporary Music Studies) (Principal, London Sinfonietta)

Catherine White MM (Juilliard), BM (Curtis)

Professor Emerita of Harp

Professor Skaila Kanga LRAM, FRAM
(Principal, Academy of St Martin in the Fields and London Mozart Players; composer and international recording artist)

Visiting Professors

Milda Agazarian
(Russian Academy, Moscow and Gnessin Special School of Music)

Isabelle Moretti
(international soloist and professor of harp at CNSMD, Paris Conservatoire)

Isabelle Perrin
(Co-Principal, Orchestre National de France; professor of harp at École Normale, Paris)

Catrin Finch BMus, FRAM
(international soloist)

Visiting Professor of Jazz Harp

Park Stickney MM (Juilliard), BM (University of Arizona)

2011–2012 Highlights

> Recitals by Park Stickney, Marielle Nordmann with Eduardo Garcia (bandoneon) and Maria Luisa Rayan Forero
> Masterclasses with Catrin Finch, Isabelle Moretti, Maria Luisa Rayan Forero and Skaila Kanga
> Concert in Tuesday Lunchtime series: French Chamber Music
> Academy Harp Ensemble recitals in Leyton College, Regent Hall, Colston Hall Bristol, Bury St Edmunds Festival and Spitalfields chamber music series
> Skaila Kanga Harp Prize: 2012 winner Magdalena Hoffmann
> Lecture on 'John Parry, 18th-century blind Welsh harpist/composer' by Sioned Williams
> Showcase concert at the department's main sponsors, Holywell Music
> Concert by Duo Labirinto (Celtic harp and electric guitar)

Notable alumni

Recent Harp graduates perform as soloists and in many orchestras and chamber ensembles worldwide as well as teaching at every level. Some graduates include:

LauYee Yeung (2009)
Hong Kong Harp Teaching Faculty

Claire Jones (2009)
Former Harpist to HRH The Prince of Wales, concerto performances with ECO and Philharmonia, solo recording artist

Celine Saout (2004)
Birmingham Contemporary Music Group and City of Birmingham Symphony Orchestra

Dr Chaerin Kim (2003)
Tutor at Harvard University

Catrin Finch (2002)
International soloist, former Harpist to HRH The Prince of Wales

Ruth Potter (2001)
Principal harp, Trondheim Symphony Orchestra

Suzanne Willison (1999)
Principal Harp, Royal Philharmonic Orchestra

Anne-Sophie Bertrand (1994)
Principal Harp, Frankfurt Radio Symphony Orchestra

Catherine Beynon (1993)
Solo harpist, Orchestre Philharmonique de Luxembourg

Department Administrator:
Jessica Pitt BMus
Telephone 020 7873 7405
Email harp@ram.ac.uk
Open Day: Friday 28th Sept. 2012

Classical Guitar

www.ram.ac.uk/guitar

David Massey
'My time at the Academy, first as an undergraduate and now a postgrad, has really maximised my potential as a musician, and helped me think of my future career in a much wider context.

Meeting and playing with such great musicians in the regular chamber concerts, as well as orchestral, opera and musical theatre performances, has enabled me to develop a rounded musical personality, and has equipped me with the versatility and experience to build as diverse a career as I like. I've formed musical and social connections that will go far beyond my years here.

That's all in addition to the fantastic teaching, masterclasses and other events organised by the guitar department itself.

The Academy never stops challenging you, and no matter what ideas I have, there's always somebody in the building who will support me in taking them further. That sense of collaboration between students and staff is one of the Academy's most inspiring aspects.'

Head of Classical Guitar
Michael Lewin FRAM, DipRAM
Michael Lewin studied with Hector Quine at the Academy and later in Spain with José Tomas. He has performed as guitarist and lutenist with the Royal Shakespeare Company, many UK opera companies and La Piccola Scala, Milan. In addition to solo concerts, Michael has played and recorded with leading ensembles and orchestras throughout Europe. Regular adjudicator at major national and international competitions. Vice-President of the European Guitar Teachers' Association, 1996–2006.

The Academy has established itself as a foremost international centre for the study of the classical guitar, with a comprehensive curriculum and unique musicological resources which encourage students to reach the highest standards as soloists, ensemble players and teachers. The expertise of the department embraces all aspects of guitar performance, from the concert platform to the theatre, ballet, opera house and recording studio, as well as specialisms in the main historical periods.

Each year there is a prestigious series of masterclasses, lectures and concerts. Among the distinguished visiting artists have been the Assad Duo, Manuel Barrueco, Edoardo Catemario, Eduardo Fernández, Eliot Fisk, Sharon Isbin, the Los Angeles Guitar Quartet, David Russell, David Starobin, David Tanenbaum, John Williams and Julian Bream (who adjudicates his prize each year). Eminent luthiers, such as David Rubio, Paul Fischer and José Romanillos, have also been invited to discuss developments in guitar construction.

Other special events have featured the composers Leo Brouwer, Stephen Dodgson, Hans Werner Henze, Nicholas Maw, Sir Richard Rodney Bennett and Sir Peter Maxwell Davies and an International Guitar Duo Festival. The promotion of student compositions for the guitar also forms an integral part of the department's work.

In competitions around the world, from the Worshipful Company of Musicians' Prince's Prize and Mairants Award in the UK to the Tárrega Competition in Spain and the GFA, Parkening and Concert Artists' Guild competitions in the USA, Academy guitarists have regularly won top prizes. Many successfully pursue international careers.

Head of Classical Guitar
Michael Lewin FRAM, DipRAM

Visiting Professors
David Russell FRAM
John Williams OBE, Hon RAM
Fabio Zanon MMus, LRAM, DipRAM, ARAM

Consultant
Julian Bream CBE, Hon RAM

Guitar and Voice
Christoph Denoth MA
Timothy Walker Hon ARAM

Guitar Ensembles
Stephen Goss BA, PhD, LRAM, ARAM

If you are auditioning for the undergraduate programme, you should present three pieces and postgraduates four pieces from:
> a contrapuntal work written between c.1550 and c.1750
> a movement in sonata form
> a theme with variations
> a dance movement
> a work, or movement(s), written after 1950.

Established guitar duos are also invited to audition at postgraduate level, performing a programme of three contrasted duo pieces; each member of the duo will also be required to present one solo piece.

See page 59 for general details.

For details of the Julian Bream Trust Scholarship see www.ram.ac.uk/scholarships

'I had these ideas about music and how I wanted to sound, but I needed somebody to steer it. Michael was incredible because he never stopped me from expressing myself the way I wanted to, but he always helped me express myself better'
Miloš Karadaglić, The Daily Telegraph

2011–2012 Highlights
> Appointments of Stephen Goss, to coach guitar ensembles, and Christoph Denoth, to share with Timothy Walker the coaching of vocal repertoire with guitar
> Open Day Masterclass by David Russell
> Lecture/Recital by Heiki Mätlik
> Lecture/Recital by Luigi Attademo
> Masterclass by Julian Byzantine
> Concerts of chamber music involving woodwind, strings and vocal students
> Masterclass by Edoardo Catemario
> Masterclass by Fabio Zanon (pictured above)
> Lecture/Recital by Piero Bonaguri
> Performances by Academy guitar students at The Forge, St Martin-in-the-Fields, Spitalfields Music, Southbank Centre, the London Guitar Festival at Kings Place and in Royal Academy Opera's production of Berlioz's Béatrice et Bénédict

Successes for students and recent alumni
Xuefei Yang (2003)
Internationally acclaimed performances and new recordings for EMI, achieving, like Miloš, top 10 status in the UK classical charts

Miloš Karadaglić (2006)
Gramophone 'Young Artist of the Year' award; worldwide tours and release of his second hit recording by Deutsche Grammophon and BBC Proms debut

Stewart French (2006)
Premiere recordings on the Naxos and Collegium labels, and a new edition of Walton's Bagatelles for Oxford University Press

Manus Noble (2012)
Concerts at major venues in Britain on the International Guitar Foundation's 'Young Artist Platform' scheme

Jonathan Wiseman (2012)
Prize-winner in the Ivor Mairants Guitar Award competition

Rafael Aguirre (current postgraduate)
Second prize, 2012 Parkening International Guitar Competition

Other outstanding alumni include David Russell, Darko Petrinjak, Stephen Goss, Benjamin Dwyer, Antigoni Goni, Gary Ryan, Fabio Zanon, Mark Ashford, the Eden/Stell and Katona duos and both Tetra and the English Guitar Quartets.

Department Administrator:
Karen Ingram BA, Hon ARAM
Telephone 020 7873 7380
Email guitar@ram.ac.uk
Open Day: Friday 12th Oct. 2012

Organ

www.ram.ac.uk/organ

Alexander Binns

'Being a member of the Academy's prestigious organ department is a fulfilling and enjoyable experience. On top of our tuition with our principal study professors, we also have classes in improvisation, technique, organology, keyboard skills, harmonium and preparation for RCO diplomas. Our teachers are experts within the music profession and they're always on hand should we need help.

Earlier this year, we had a course on Italian Organ music, which focused around us performing on the Academy's beautiful Italian organ which was built in 1763 by the Senarica brothers and thought to come from a family estate near Lucca. A highlight of the year is always the department's study trip abroad; last year we travelled to Paris, and this year we are travelling to northern Italy.

Academy organ students are often invited perform outside the Academy. Last summer I was invited to Neresheim Abbey in Germany for a week on an annual visit that the Academy makes to perform in concerts and services. During my time here I've also been invited to perform in the Cambridge Summer Music Festival and to play in a lecture-recital at St Albans International Organ Festival.'

Head of Organ
David Titterington
MA, Hon DMus, Hon DUniv, Hon FRCO, Hon RAM
Organ Scholar at Pembroke College, Oxford, and the Conservatoire de Rueil-Malmaison, Paris, with Marie-Claire Alain and Susan Landale (Premièr Prix à l'unanimité). Gives recitals and masterclasses world-wide and is a member of many international juries. Has premièred many important works and records extensively. Visiting Professor, Ferenc Liszt Academy, Budapest. In 2007, David Titterington was appointed Artistic Director of the International Organ Festival at St Albans.

The Academy's comprehensive and specialist organ curriculum has a world-wide reputation. The course includes contemporary music seminars, improvisation, integration with Historical Performance studies, the history and repertoire of the organ and workshops by distinguished guest teachers such as Marie-Claire Alain, Kenneth Gilbert, Piet Kee, Kei Koito and Daniel Roth. In June 2002, a pioneering harmonium course began under the direction of Anne Page.

Students have regular access to organs in the 'classical' and 19th-century French symphonic traditions, the four-manual classical organ by Rieger in nearby St Marylebone Parish Church is part-owned by the Academy and used as its main teaching instrument, as well as a two-manual organ, after the great French builder Cavaillé-Coll, in the Duke's Hall. A rare Neapolitan organ of 1763 by Michelangelo & Carlo Sanarica, restored in Italy by the renowned Riccardo Lorenzini, was inaugurated in spring 2004. In 2013 a new three-manual symphonic organ, built by Orgelbau Kuhn, will be installed in the Duke's Hall.

Postgraduates follow a curriculum designed for their individual needs. Performance practice projects are supervised by specialists and frequently take the form of overseas visits where repertoire study is matched to a specific organ-building tradition.

The one-year Organ Foundation Course is designed primarily for 'gap-year' students preparing either for Oxbridge organ scholarships or for those wishing to develop their organ playing and choral direction skills to a high level before university or conservatoire studies.

'Welte Restored', a recording on the unique recently-restored organ at Salomons near Tunbridge Wells, was released in 2011. The release features automatic Orchestrion rolls, Philharmonic rolls recorded by famous organists of the day, and more conventional performances made by Academy students. It was prepared in collaboration with Canterbury Christ Church University and can be heard at www.ram.ac.uk/music

'Grand Chorus', a double-CD of 22 historic and important organs south of the Thames recorded in collaboration with the Southwark and South London Society of Organists, was released in 2006 and is documented at www.ram.ac.uk/SSLSO

Professors of Organ
Clive Driskill-Smith MA, MPhil, FRCO, ARCM
Nicolas Kynaston Hon RAM, Hon FRCO
Susan Landale BMus, Hon ARAM, Hon FRCO
Patrick Russill MA, Hon RAM, Hon FRCO
David Titterington MA, Hon DMus, Hon DUniv Hon FRCO, Hon RAM

Visiting Professors
Jon Laukvik (Stuttgart Hochschule)
James O'Donnell KCSG, MA, FRCO, FRSCM, Hon RAM
Lionel Rogg Hon DMus, Hon FRCO

Harmonium
Anne Page BMus

Organology
William McVicker BA, PhD, LRAM, ARCO, Hon FIMIT, Hon ARAM

Improvisation
Gerard Brooks MA, FRCO, PGCE

Aural Skills and Paperwork
David Pettit MA, BMus, FRCO, Hon ARAM

LRAM (Art of Teaching)
Anne Marsden Thomas BMus, FRCO, FRSCM, ARAM, Dip RAM, LRAM, ARCM

Comments on the 'Grand Chorus' recording:

'This recording project is a remarkable achievement, thoroughly recommended'
British Journal of Organ Studies, 2006

'The two CDs allow us to compare and contrast the myriad colours, characters and tonal qualities of these organs played by 19 performers, who have succeeded in bringing out the best of each instrument. The result is a wonderful musical achievement and a recording of major documentary significance'
Choir and Organ, January 2007

'Politicians could do worse than pay a visit to the Royal Academy of Music's department of organ studies to see how substantial change can be achieved... the august conservatoire knows a thing or two about instituting and managing change, not for change's sake but for the advantages it offers to students. Even the super-hungry and obsessively curious among those selected to join the Academy's annual intake of organ students are unlikely to be undernourished by the learning experiences developed by Titterington and his colleagues'
Choir and Organ, January 2008

Recent Student Successes
Matthew Martin (2000)
Organist, The London Oratory
Stephen Grahl (2003)
Director of Music, St Marylebone Parish Church; Assistant Organist, New College Oxford
Daniel Cook (2003)
Organist & Master of the Choristers, St David's Cathedral
Bart Jakubczak (2003)
Organ teacher, Fryderyk Chopin University of Music Warsaw; Prix de la Presse, Lausanne International Bach Competition
Thomas Wilson (2006)
Precentor, Westminster Cathedral; Director of Music, St Mary's Cathedral Sydney
Arnfinn Tobiassen (2007)
Kantor, Avaldsnes Church, Norway
David Pipe (2007)
Assistant Director of Music, York Minster
Peter Holder (current undergraduate)
Organ Scholar, Westminster Abbey 2012/13

Department Administrator:
Eileen-Rose McFadden Hon ARAM
Telephone 020 7873 7351
Email organ@ram.ac.uk
Open Day: Friday 14th Sept. 2012

Classical Accordion

www.ram.ac.uk/accordion

Martynas Levickis
'Before entering the Royal Academy of Music, I thought I had a very good musical knowledge. But I soon realised that I had a lot more to learn. For me, this never-ending process of learning is the most fascinating part of being here. The Academy provides fabulous opportunities for its students to improve and evolve, and not only in your specialist principal study area — it educates you as a complete musician. What I appreciate more than anything else is the way that my studies have made me think about music on a much deeper level.

As an accordionist I am proud to be involved actively in the life of my department, and of the Academy as a whole. I've had wonderful opportunities to share the stage with great musicians. These experiences have been a huge inspiration for my further career aims.'

Head of Classical Accordion
Owen Murray
GRAM, DipRAM (Copenhagen), Hon RAM

Born in the UK, studied with Mogens Ellegaard at the Royal Danish Academy of Music in Copenhagen, graduating with the Music Teacher Education, principal subject accordion in 1980 and the Diploma (Soloist) in 1982. Many recitals both in the UK and overseas. Pioneering founder of the Academy's Accordion department, Head of Classical Accordion since 1986, awarded an Hon RAM in 1993.

Photo: Owen Murray (left) with Visiting Professor Friedrich Lips.

The Academy was the first British conservatoire to introduce teaching for the classical accordion. The specialist curriculum complements other courses and includes masterclasses, performance practice, accordion history, repertoire, instrument maintenance and art of teaching classes.

The accordion is thoroughly integrated into the life and work of the Academy through a strong and wide-ranging chamber music programme. The response of contemporary composers to the instrument's emergence is reflected in continuing collaborations with composition students and established composers.

Apart from many concert opportunities within the Academy, accordion students have performed at leading music festivals in the UK and abroad. In 1998 the entire accordion department made its Proms debut with the BBC Symphony Orchestra at the Royal Albert Hall. In 2006 three students and Owen Murray were invited by György Kurtág to perform at his 80th birthday celebration concert in Budapest. Academy accordion students have enjoyed considerable success in major competitions. Distinguished accordionists who have given concerts and masterclasses at the Academy include Iñaki Alberdi, Friedrich Lips, Matti Rantanen, Mie Miki, Viacheslav Semionov, Oleg Sharov, Peter Soave and Mika Väyrynen.

In December 2010 Owen Murray became the first Briton to be awarded the prestigious 'Silver Disk' for special accomplishments in the field of accordion culture.

Head of Classical Accordion
Owen Murray GRAM, Dip RAM (Copenhagen), Hon RAM

Visiting Professor
Friedrich Lips (Moscow), Hon ARAM

'Murray is an inspirational teacher'
The Times, January 2007

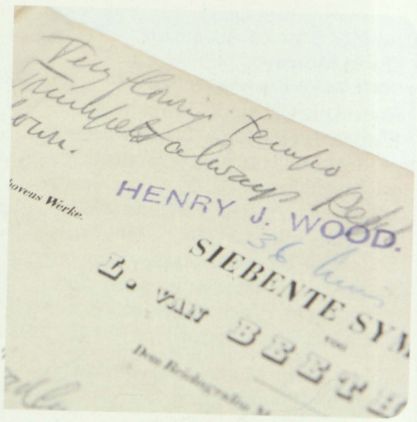
2011–2012 Highlights

> Two world premieres of Academy student compositions for accordion were given at the 'Gubaidulina at 80' concerts at the Academy, along with many performances of her works.
> Masterclasses and workshops were given at the Academy by Claudio Jacomucci, Friedrich Lips, Massimiliano Pitocco and Lars Holm.
> Current student Martynas Levickis performed in Park Lane Group's contemporary music series at the Southbank Centre's Purcell Room, at Bath International Music Festival, at Tate Modern with the Royal Ballet School and in a world premiere at Spitalfields Music.
> Current student Bartosz Glowacki performed with the Philharmonia Orchestra at the Royal Festival Hall, gave 14 concerts with the Royal Academy of Dramatic Art, and performed in a series of new works commissioned by the Academy from Diana Burrell. He gave a televised performance during the interval of the Polish Musician of the Year Competition in Warsaw. He also gave a solo recital in Tokyo during Festival of World Music and at the International Internet Competition 2012 organised by American Protege, where he was awarded Best Performer of the Year and invited to give a recital in Carnegie Hall.
> Former student Ksenija Sidorova performed at the Lucerne and Bergen International Festivals and gave a concerto performance with the Sinfonietta Riga. She was awarded the inaugural Bryn Terfel Foundation award and will perform with the Vienna Chamber Orchestra at the Wiener Konzerthaus. Her debut CD has recently been released.

Department Administrator:
Karen Ingram BA, Hon ARAM
Telephone 020 7873 7380
Email accordion@ram.ac.uk
Open Day: please contact us for an individual appointment

Research

www.ram.ac.uk/research



Deputy Principal
(Programmes and Research)
Timothy Jones MA, DPhil, LTCL

Professor Simon Bainbridge FRCM, Hon RAM
(Senior Professor of Composition)
Dr Timothy Bowers BMus, DPhil, FRAM, ARCM
(Alan Bush Lecturer)
Sarah Callis BA, PhD, Hon ARAM
Gary Carpenter LRAM, ARCM
Dr Philip Cashian BMus, DMus, Hon ARAM
(Head of Composition)
Roderick Chadwick MA, MMus, LRAM, ARAM
Rachel Chaplin MA, MMus, PhD, LRAM, ARAM
Briony Cox-Williams BMus, MMus, PhD, ARAM, FTCL
Brian Elias
David Gorton BA, MMus, PhD, ARAM
(Postgraduate Tutor and Associate Head of Research)
Neil Heyde BMus, MMus, PhD, LMusA, Hon ARAM
(Head of Postgraduate Programmes)
Raymond Holden PhD, Hon ARAM
(Associate Head of Research (Collections))
Roy Howat MA, PhD (Keyboard Research Fellow)
Daniel-Ben Pienaar BMus, MMus, DipRAM, ARAM
(Curzon Lecturer in Performance Studies)
Christopher Redgate ARAM
(AHRC Creative and Performance Research Fellow)
David Sawer BA, DPhil
Peter Sheppard Skærved LRAM, ARAM
(Viotti Lecturer)
Jeremy Summerly MA, MMus, Hon RAM
(Sterndale Bennett Lecturer)
Nicholas Walker

The Academy's Research Culture
Research at the Academy is centred on the interaction of performers, composers and scholars. We maintain a strongly collaborative environment, in which intellectual and creative curiosity is encouraged in both students and staff alike. An evolving dialogue between all members of our community aims to re-evaluate and build on our musical heritage and performance traditions, and to generate new types of creative practice.

Much of the research activity is 'practice-based', focused on the practical aspects of music in the areas of performance and composition. This encompasses the analysis and application of collection materials (including manuscripts, marked scores, historic instruments, and museum artefacts) as well as the critical and reflective study of practice itself. In addition, staff researchers have collaborative relationships with researchers from other disciplines, including instrument-making, the visual arts, architecture, art history, museum curatorship and computing.

Research by staff at the Academy informs and enhances all areas of teaching, whether through testing the boundaries of innovative professional practice, the exploration of performance traditions and key historical figures, or the currency of academic modules. The Academy's regular research events are open to students, staff and members of the public. These include interviews with leading figures from the music profession, lecture recitals, academic papers and experimental workshops. The research events are filmed for archival purposes and make up the Academy's Performance Research Collection.

The world-leading quality of research at the Academy was recognised in the 2008 Research Assessment Exercise, where the Academy was rated highest of the UK music conservatoires in terms of research quality. The Academy has a successful record in attracting research funding, and is unique among the conservatoire sector in having two AHRC Fellows in the Creative and Performing Arts.

The Academy's research degrees are aimed at performers and composers who already have highly developed skills and focused career aspirations. Students work with an individual supervisor and a team of creative staff at the Academy to develop their work through engaging in a substantial research project. This will normally be directly connected to and driven by creative activity as a performer or composer but will also require a critical context and critical reflection.

The Academy aims to approach practice-based research in ways that are distinctive to the institution and its environment. These are encouraged through an ongoing series of research workshops and through educational developments on the taught degree programmes. Research degree students are thus invited to become part of an active community and to take a lead in furthering practice-based approaches to research questions and processes.

The Academy offers two-year MPhil and three-year PhD awards. Offered as awards of the University of London, both programmes ensure their distinctiveness by being based on the same premise as all other Academy degrees: of students reflecting the highest possible practical standards.

The closing date for receipt of applications (MPhil in the first instance, with transfer to PhD usually taking place in the second year of study) is 21st January 2013.

Please contact Neil Heyde, email n.heyde@ram.ac.uk, if you have any questions about the research degree programme.

Teaching Delivery
For both MPhil and PhD, you will be allocated 30 hours of supervision per year. You may apply for a further year to complete or 'write up' your portfolio or dissertation at a reduced rate. Supervision hours are divided between academic and practical supervision as negotiated with the Research Degrees Board and your principal supervisor.

Head of Postgraduate Programmes
Neil Heyde BMus, MMus, PhD, LMusA, Hon ARAM
As a soloist and chamber musician Neil Heyde has recorded, performed and broadcast internationally. His work at the Academy focuses on relationships between performers and composers, both past and present, and he has written on analytical and collaborative issues. He is cellist of the Kreutzer Quartet and is currently working on the Œuvres Complètes de Claude Debussy and projects with the visual arts and film.

Olivia Sham
'As a postgraduate pianist on the MMus programme at the Academy, I found the work carried out by its performer-researchers fascinating. Now I'm on the doctoral programme and researching ways of performing the music of Liszt, a composer I've long felt an affinity for. At the moment my research involves a detailed study of versions of Liszt's pieces, and playing instruments from his time, like the 1840 Erard in the Academy's piano gallery.

Being able to work regularly with such a beautiful instrument is extraordinary and, for a research student, it's also inspiring to work in a performance institution of the highest level. I get guidance from my piano professor and academic supervisors, and there are research events, seminars, masterclasses and concerts — all forums for exciting ideas. This stimulates my work and my concerts both inside and outside Academy, where I can put my research into play.'

MPhil/PhD in Performance Practice

Aims

The research degree in Performance Practice is designed to encourage postgraduate performers to engage in practice-based or practice-focused research at the highest level. Such involvement and training will help already experienced performers to exert an enhanced leadership within the music profession, and within higher education institutions specialising in performance study. The programme is specifically designed to encourage the development of new methodologies, new insights and new knowledge within performance research.

Entry

On application you will submit a detailed research proposal of around 2,000 words outlining the research you wish to pursue and the methodologies that would support it (including the proposed method of linking academic to practical research outcomes).

The proposal should suggest how your thesis will contribute to the disciplines of performance research and to your own development as a performer. You should also submit evidence of your standards of written and practical work, both of which will be considered at the entrance interview.

Assessment

Submissions can range from a Performance Portfolio (length to be negotiated in relation to the project) and written commentary of 10–20,000 words (MPhil) or 15–25,000 words (PhD) to a written dissertation of 30–50,000 words (MPhil) or 50–70,000 words (PhD) plus supporting performance material as required. The written commentary accompanying a Performance Portfolio submission should articulate and provide a context for the performance-driven research questions governing the submission as a whole and should make clear the significance of the performances by employing academically-appropriate lines of enquiry.

Supporting Studies

Research students attend and take part in doctoral seminars, research skills training and performance research events.

MPhil/PhD in Composition

Aims

The MPhil/PhD in Composition is designed to encourage you to pursue your artistic development to the highest possible level and to reflect critically on the significance of your compositional activity through analytical exploration and (where appropriate) collaborative work in a performance environment. Such intensive and wide-ranging study will allow you to extend your scope and effectiveness as a composer, while offering you a training relevant to the task of teaching or lecturing in composition.

Entry

On application, you will submit a portfolio of compositions. If you are selected for interview you will then be required to provide a detailed research proposal of two pages of A4 outlining the planned content of your portfolio (including any plans for collaborative work) and the analytical and critical questions to be addressed in the accompanying written component.

Assessment

As a final assessment, you will submit a portfolio of compositions of around 45 minutes (for the award of an MPhil) or 60 minutes (for the PhD). The portfolio is linked to a written commentary of 10–20,000 words for MPhil, and 15–25,000 words for PhD which should articulate and provide a context for the compositionally-driven research questions governing the submission as a whole, and which should reflect on the creative processes involved in producing the portfolio.

Supporting Studies

Research students attend and take part in doctoral seminars, composition research seminars, research skills training and research events.

Life at the Academy

Facilities at the Academy

The Academy includes all the requirements of a modern conservatoire:

> over 100 teaching and practice studios, rehearsal and lecture rooms
> new practice pods and opera studio
> several large concert rooms
> the 120-seat David Josefowitz Recital Hall
> the Sir Jack Lyons Theatre
> the Duke's Hall, a 400-seat concert venue
> recently updated recording studios, with audio links to major performance spaces throughout the building
> a fully up-to-date Creative Technology Suite
> a well-equipped library
> an excellent canteen serving healthy and value-for-money meals, including vegetarian options
> a museum which displays some of the Academy's valuable and historic instruments and manuscripts and which hosts regular public research events
> the Academy Chimes shop, which stocks a very wide range of printed music, books and accessories

The Academy is open during term-time from 7am to 11pm (10pm at weekends) and on a more restricted basis during vacations.

London
Britain's capital is an exciting and inspiring city. 30% of its residents were born outside England, and more than 300 languages are spoken here: as one of the world's most cosmopolitan cities, it offers an unrivalled range of cultural and leisure activities.

The Academy is outstandingly located at the apex of Regency London, within easy reach of many of the city's finest cultural institutions, including the Royal Academy of Arts, Wigmore Hall, Kings Place, the Wallace Collection, Asia House, the British Museum and the National Gallery.

At the Academy, you will study only minutes away from the green spaces of Regent's Park and the many vibrant restaurants, bars and shops of Marylebone Village. Our location at the heart of the transport network provides easy access from all parts of London and beyond.

Living accommodation
The Academy has access to a wide range of accommodation, including halls of residence in the University of London.

Computers and e-learning
The Academy is enabled for wireless networking from students' personal computers. Students have free access to an Academy email address and the internet as well as to an increasing range of online academic resources. Computer workstations are available throughout opening hours, equipped with the latest software, including word-processing, spreadsheets, desk-top publishing and music notation. Students benefit from a dedicated printing system with multi-function devices distributed throughout the building.

As well as recording and video editing studios, there is a computer room with specialist audio-editing and composition facilities.

Instruments
The Academy's collection of over 250 prestigious stringed instruments, in modern, classical and baroque set-up, is regarded as the finest of its type in the world. There is also a varied stock of woodwind and brass instruments and a substantial collection of modern copies for 'period' performance. See page 50 for details.

The Academy regularly updates its stock of pianos. On-site piano maintenance and rebuilding technicians ensure that all instruments are kept in top condition.

Students' Union
The SU supports various societies, provides welfare and international representation, and holds regular meetings to ensure students can voice their opinions. Students are also represented on all academic committees.

Social events are an essential part of Academy life. As well as packed Freshers and RAG weeks and a legendary summer ball, the SU organises themed parties, karaoke, comedy and movie nights. Academy students have full access to the University of London Union's superb sports, leisure and social facilities.

Junior Academy
Junior Academy offers courses at the Royal Academy of Music on Saturdays for talented and committed young musicians of secondary school age (12–18) as well as a dedicated Junior Jazz course. Primary Academy (age 8–12) provides for the musical development of the most able younger musicians. There are also more general preliminary courses (age 4–8). Full details can be obtained from Junior Academy at the main Academy address; telephone 020 7873 7380; email juniors@ram.ac.uk

Library and Collections
See page 50.

Performance

Director of Artistic Planning
Nicola Mutton BA, Hon ARAM
(pictured right with her team)

Telephone 020 7873 7327
Email concerts@ram.ac.uk

www.ram.ac.uk/events

See page 4 for recent highlights.

International Chair of Conducting and Orchestral Studies:
Sir Colin Davis CBE, Hon RAM
Principal Guest Conductor, Symphony Orchestra:
Yan Pascal Tortelier Hon RAM
Principal Guest Conductor, Concert Orchestra:
Trevor Pinnock CBE, Hon RAM
Klemperer Chair of Conducting:
Semyon Bychkov
Griller Chair of Chamber Music:
Professor Thomas Brandis Hon RAM
Visiting Professor of Music:
Pierre-Laurent Aimard Hon RAM

Concert & Orchestra Managers
Hannah Melville-Smith BMus, Hon ARAM
Liz Williams BMus, Hon ARAM
Orchestral Librarian
James Howe BA
Concerts & Prizes Administrator
Emily Good BMus, MMus
Concerts & Programmes Administrator
Hannah Shoukry BA, MA
External Bookings Managers
Hannah Shoukry BA, MA
Rachel Thomas BA, MA

Performance is the key focal point of study at the Academy. Our training prepares students for an increasingly demanding and diverse professional life and encompasses chamber, symphonic and operatic repertoire, historical performance, media music as well as musical theatre and jazz.

Orchestral Training
Orchestral training is delivered through a range of quick-learn projects, designed to reflect the time-critical rehearsals of professional orchestral life, as well as more intensive projects. Distinguished conductors such as Semyon Bychkov, Sir Colin Davis, Sir Mark Elder, Edward Gardner, Tadaaki Otaka, Trevor Pinnock, Leif Segerstam and Yan Pascal Tortelier visit regularly to work with Academy orchestras. Special orchestral and ensemble projects are also devised by Pierre-Laurent Aimard, Visiting Professor of Music.

Royal Academy Opera productions give orchestral students valuable experience of this important area of work, teaching them the particular skills required in the opera pit.

Sectional rehearsals for all orchestral projects are led by principal players from London's major orchestras.

The Academy was awarded the Association of British Orchestras' Bronze Charter in 2010, confirming its commitment to best-practice in all orchestral activities.

There Academy also has a strong relationship with the European Union Youth Orchestra.

Chamber Music
Students are expected to become versatile and experienced chamber musicians. Coaching is available from all Academy professors: those who have special responsibility for this important area include members of the Alberni, Maggini, Endellion and Badke Quartets. Visiting Professor Thomas Brandis guides ensembles in regular periods of intensive study. The RTÉ Vanbrugh and Škampa Quartets are frequent visitors and masterclasses in Autumn 2012 include sessions with the Wihan Quartet and Trio Owon. Ensemble Study Days take place at least once a term. These are focus days allowing serious ensembles specialised coaching and advice from a team of Academy and external chamber musicians. Mentoring is also available from the Leverhulme Chamber Music Fellow students, who assist with practical challenges and offer peer support.

Performances by chamber ensembles are an integral part of Academy life. In addition to their course requirements, students are invited to perform in the high profile public Tuesday Lunchtime Concert series and 'Free on Fridays' concerts, as well as composer festivals and numerous recital series in London and further afield. Eminent chamber musicians provide coaching for all concerts and projects.

Contemporary Music
The Academy is particularly active in new music. The Academy Manson Ensemble regularly takes part in side-by-side projects with London Sinfonietta and performs in major festivals around the UK. 'Mainly New' projects offer student instrumentalists and composers the opportunity to work with leading composers.

Composer-performer collaborations take many shapes and sizes, ranging from regular projects led by Visiting Professor Sir Peter Maxwell Davies to collaborations with choreographers and animators.

Historical Performance
The firmly-established Academy Baroque Orchestra and the Becket Ensemble perform under Margaret Faultless, Laurence Cummings and Rachel Podger. The acclaimed Academy/Kohn Foundation Bach Cantata Series offers professional performance opportunities to vocal and instrumental students.

Brass Ensembles
Brass ensembles of all shapes and sizes, including Royal Academy of Music Brass Soloists, Symphonic Brass, Brass Band, Trombone Choir and Horn Ensemble are particularly active in the Academy's performance diary with numerous projects every term. The ten-piece Academy Brass Soloists perform around Britain.

Wind Ensembles
Wind ensembles, like brass ensembles, continue to produce a fine range of acclaimed recordings on the Academy's CD label of seminal works for wind ensemble and arrangements of major works, see opposite. Termly concert projects give students the opportunity to explore core symphonic wind repertoire.

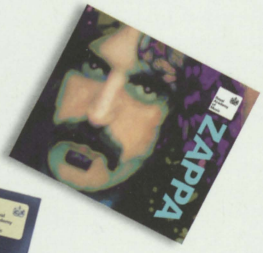
String Ensembles
The Sainsbury Royal Academy Soloists, a string ensemble of fourteen players selected by audition and usually directed by Clio Gould, perform around the UK and internationally. Recent concerts have taken place at the Wigmore Hall and Kings Place as well as Spitalfields, Norfolk & Norwich and Bury St Edmunds Festivals. The Soloists recently toured Korea under the direction of Jack Liebeck.

Jazz
Each year wind, brass and percussion students have the opportunity to collaborate with the jazz department, working with eminent jazz musicians including Iain Ballamy, Paul Clarvis, Peter Erskine, Dave Hassell, Joe Locke and Keith Nichols.

'The Royal Academy is internationally known and recognised as representing the highest values of music and musical society'
Daniel Barenboim, February 2010

'From the renowned opera course at the Academy... the bright young stars of the future'
Sean Rafferty on BBC Radio 3, May 2010

'The Academy's jazz programme has produced a remarkable crop of newcomers in recent times'
The Guardian, August 2011



Musical Theatre
Students from all departments are able to work with successful West End Musical Directors in an annual Christmas Show, Agents' Showcase and two major summer productions.

External bookings
The Academy secures over 400 bookings for students each year to provide performance experience as well as the opportunity to gain valuable external contacts and develop their professional skills. These opportunities include paid recitals in leading UK festivals and venues, as well as corporate and private events.

Music in Community
The Academy is committed to widening participation. See Open Academy, page 46.

Competitions
The Academy encourages students to participate in internal and external competitions, giving opportunities to learn new repertoire, as well as to gain experience performing to distinguished adjudicators and to the public.

Recordings and Media Music
In Music and Media Application sessions, orchestral students work with Academy composition students and an experienced recording engineer and skilled session conductor/composer, to gain experience in media sessions such as working to a click track. This training is further expanded annually by a media session at one of London's top recording studios.

Students have access to state-of-the-art music software and professional-quality studios designed to enhance the learning experience and stimulate musical creativity. The Academy studios are set up for small-scale recordings and can also link to a number of rooms around the Academy for larger recording projects. Complete video production facilities allow filming through to final delivery on DVD using industry-standard equipment and software to produce professional-quality results.

The top-quality recordings on the Academy's own ever-expanding label (see www.ram.ac.uk/music) are regularly broadcast on national and international radio and can be heard online at Spotify and the Naxos Music Library. Selected recordings are sold by iTunes and other online retailers, and are distributed to shops throughout the UK. All proceeds are used to fund future recordings.

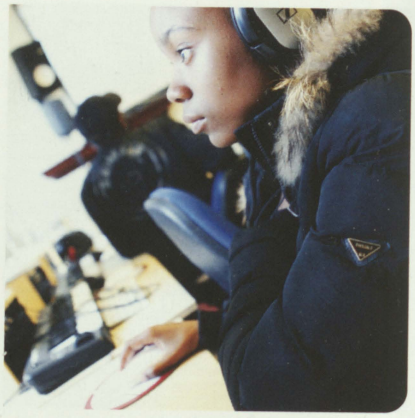
Recent releases include:
> Frank Zappa: Manson Ensemble conducted by Franck Ollu. New arrangements of classic Zappa songs as well as pieces he wrote for Ensemble Modern and Ensemble Intercontemporain.
> American Icons: Works for brass by Copland, Gershwin, Barber and Bernstein. Academy Symphonic Brass conducted by the late James Watson. 'This CD is a "must buy" recording' — The Brass Herald.
> Richard Strauss: Complete works for brass. Academy Symphonic Brass conducted by the late James Watson.
> Richard Strauss: Complete works for wind ensemble. Royal Academy of Music Symphonic Wind conducted by Keith Bragg. 'It's a magnificent performance' — Gramophone.
> Song Circle's third recording: 'Goethe's Girls and Mörike's Men'.
> Premier Prix: celebrating the virtuoso with this disc inspired by Paris Conservatoire's ultimate accolade.
> Highlights taken from the live Royal Academy Opera production of Semele with the late Sir Charles Mackerras.
> In preparation, Reich ensemble works.
> In preparation, Trevor Pinnock conducts Mahler's Fourth Symphony in miniature.

Open Academy

Head of Open Academy
Julian West BA

Open Academy Administrator and Projects Manager
Cate Dennes BA, PGCE

Telephone 020 7873 7442
Email openacademy@ram.ac.uk



'The Music in Community courses at the Academy were a revelation for me. They showed me ways in which I could use my musical abilities to contribute to society... whilst still seeking performing opportunities of the highest standard. I've been made a more versatile and employable musician by these courses'
Adam Clifford, percussionist and Academy alumnus

'I had no idea that what I wrote could be so important'
Open Academy participant's comment

Open Academy combines a series of creative projects which challenge preconceptions of what music conservatoires do.

The Academy's mission has always been to provide musical training at the highest level. Open Academy extends this opportunity beyond enrolled students and out into the fullest range of society. Academy students also benefit directly by engaging in innovative creative learning and participation projects, and discovering an application of their skills beyond the traditional concert platform.

Music in Community
Widening participation initiatives are now part and parcel of the work carried out by all UK orchestras, opera companies, festivals and concert venues. Indeed they are intrinsic to the very identity of many organisations, often with principal players and leading artists shaping and guiding the programmes of work. Skills and experience in working in this field are highly valued by employers. A young, relatively unknown ensemble who are able to approach a festival with a good biography, an exciting evening programme, *and* an afternoon workshop to engage with a wider audience, are much more likely to get the gig. Similarly, composers, singers and jazz musicians are finding increasing amounts of their work, and career satisfaction, in engaging with people creatively, away from the concert platform.

All undergraduates are given the opportunity to participate in Music in Community projects, and to gain experience in creative leadership. Working as an intern with an experienced leader and partner organisation, students devise and deliver professional education projects whilst receiving training 'on the job'. Sessions with top workshop leaders, performers, composers and teachers cover such topics as collaborative composition, improvisation, project planning, performing for new audiences and evaluation. Project partners include Wigmore Hall, Spitalfields Music, Orchestra of the Age of Enlightenment, English Touring Opera, Glyndebourne Opera and Kings Place. Projects often take the opportunity to draw on the skills of the many eminent musicians who visit the Academy, including Sir Peter Maxwell Davies, Edward Gardner, Sir Mark Elder and Yan Pascal Tortelier.

Undergraduates can spend more time exploring the diverse skills needed to become a skilled workshop musician by taking a specialist, hands-on 'Advanced Music in Community' option in their fourth year. Postgraduates can explore work in this field as part of their professional portfolio.

'I think this sort of initiative is beneficial to everybody. The higher-education students get a welcome reality-check on the perception of their art and skills, while also getting a preview of the intricacies of teaching... The pupils get an insight on what higher studies involve and on the role of music in life, and boosts their confidence in their abilities to create something beautiful, which can be simultaneously ephemeral (as a product) and long-lasting (as a learning experience). But maybe more importantly, such events have repercussions on surrounding communities beyond the visibility of the events themselves. While not requiring extensive amounts of resources, they propagate values and skills across a group of people and induce creative exchanges, giving participants and their relationships the chance to experience (or witness) possibly life-changing moments and a sense of belonging to their community, and maybe something even greater'
Music in Community alumna

'The children came back to school full of utter excitement and enthusiasm; the very special atmosphere rubbed off on and inspired them more than we could have predicted!'
Primary Music Teacher

Music Business

Head of Professional Development
Marc Ernesti BA, MMus

'For proximity to the upper echelons of the classical world, the Royal Academy of Music is nigh on unbeatable... A healthy professional development scheme means that students are regularly involved in numerous and varied external bookings — and, for many students, only the legacy and legend of London's classical music scene will do'
MUSO, December 2011

The Royal Academy of Music is acutely aware of just how quickly the music profession changes, which creates opportunities for those who understand the mechanisms behind these changes and are prepared to adapt.

Our new Music Business strand strives to equip students with a critical understanding of key concepts and processes in the music business, and the supporting skills needed to harness opportunities the future industry will hold.

This strand combines structured course offerings and academic supervision; placements with major industry players for those so inclined; individual career support and further resources; and it also has an active agenda in mostly practice-led research and consultancy, which currently includes work on national cultural treasures such as the centenary of Britten's birth in 2013.

Whether students opt for self-contained workshops or choose to further specialize in Music Business and Management during their studies, there are ample opportunities for networking, academic and personal career development.

In addition to Academy faculty and staff who hold particular expertise in the Music Business, we are proud of a dynamic network of external mentors from the music sector on our team, including:

Meurig Bowen
Director, Cheltenham Music Festival

David Butcher FRSA
Chief Executive, Britten Sinfonia

Jonathan Irons
Promotion Manager, Universal Edition, Vienna

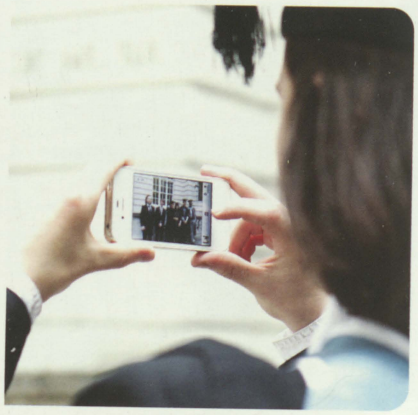
Dr Sibylle Jackson
Director of Artist Management, Hazard Chase Ltd

Mentors complement the teaching provision and, in some cases, also supervise industry placements for those choosing the Music Business strand during the course of their studies.

Industry placements
At the Academy we believe that a sophisticated understanding of the music business is part of being a step ahead as a well-trained, professional musician. Industry placements can play an important role in that, and the internships with one of our first-class partner organisations are an opportunity to complement your principal study or other musical interests, and enrich your education. All internships are intended to acquaint you, from the inside, with processes and procedures in the music business; in addition, they will equip you with transferable skills and additional expertise that will be useful whether your aspiration is a portfolio career or a self-governed ensemble — which, after all, could be anything from your own duo right up to the Berlin Philharmonic.

'The Professional Development Adviser and I have worked really closely. I had a very clear plan of what I wanted to achieve while I was here, and they have been a great resource for me. Professional Development is hugely worthwhile. Most musicians are freelancers, and having a business brain is hugely important. So many people try and do it on their own when they don't need to'
Sasha McCulloch, Masters student cellist

Student Support



Pastoral and Academic Support
See Tutors, pages 52 and 54

Counselling
Dani Singer BA, PGDip, MAPC, UKCP / BACP Snr Accr.

Access and Disability Judith Fink

Additional Support Tutor (dyslexia/dyspraxia)
Paula Bishop BA, MMus, DipRSA SpLD, LRAM

Head of Alexander Technique
Paul Moore LTCL, MStat

The Academy provides for the well-being of its students through a range of established support provisions.

Alexander Technique
The Academy has taught Alexander Technique for over 20 years. Students normally receive 20 lessons throughout the year. These one-to-one lessons are intended to be an introduction to the technique and are educational rather than therapeutic. Students learn how to 'use' themselves in the best way possible, and thereby function at their best whilst also avoiding injury. Small group sessions are also available for those with previous experience.

Noise and Avoiding Hearing Loss
The Academy takes students' long-term health very seriously. We have extensively monitored sound levels in a wide range of Academy rooms, and the results are used to schedule rehearsals and allocate students to projects to avoid excessive weekly exposure. All students attend compulsory noise seminars and undertake audiometric (hearing) tests.

Counselling
The counsellor provides a free, strictly confidential service to all students. This encompasses emotional support, general welfare and performance-related health concerns. Psychology-based performance classes are available to help students enhance their performance techniques.

Chaplain
The Academy's Chaplain serves the pastoral and spiritual needs of all students and staff at the Academy, regardless of their religious beliefs.

Disability and Additional Support Needs
The Academy has extensive experience of supporting students with disabilities. We are pleased to offer in-house support from a specialist in music and specific learning differences such as dyslexia. We also co-ordinate access arrangements, usually through the Personal Learning Plan scheme. This is a confidential service available to applicants and students.

Medical Health
The Academy has close links with the local medical practice, Paddington Green Health Centre, where the doctors (GPs) have expertise in working with musicians and can help access a broad range of medical specialists.

Career Development
In addition to structured courses, workshops and the study-specific professional development offered by departments, students are supported through individual career advice.

See also 'Music Business', page 47.

Financial Assistance
The Academy is able to assist some students towards the costs of their fees and living expenses. See page 58, and www.ram.ac.uk/scholarships

International Students

English Language Co-ordinator
Janet McAlpin MA, PGDip, Hon ARAM

English Language Tutors
Gill Barnes BA

Arguably no city in the world offers the diversity of London. The Academy's truly international community is similarly varied, with many cultures and nationalities represented.

The Academy has a team of specialists dedicated to supporting students who need to develop their communication skills in English. Our English Language teachers have much experience with coaching students from all over the world, and they have expertise in music and the arts.

Depending on their particular needs, some students will be required to attend an intensive English course at the Academy before the start of the academic year. Others will attend weekly classes throughout the academic year in support of their programme of study. These classes lead to an examination, designed to focus students' work and to give them a formal indication of their progress.

In addition, all students can benefit from the Help Desk run by the English Language Co-ordinator Janet McAlpin. This is a facility for students seeking help or advice for specific communication tasks, or for those who want to top-up particular English skills.

A handbook for international students is issued annually and the Admissions Officer is pleased to give advice. Visa information is available in the Student Support section of www.ram.ac.uk

In 2011–12, international students at the Academy came from: Armenia, Australia, Austria, Azerbaijan, Belgium, Brazil, Bulgaria, Canada, China, Colombia, Costa Rica, Cyprus, Czech Republic, Eire, Estonia, Finland, France, Germany, Greece, Hong Kong, Hungary, Iceland, Israel, Italy, Japan, Jordan, Kazakhstan, Korea, Latvia, Lithuania, Luxembourg, Malaysia, Netherlands, New Zealand, Norway, Poland, Portugal, Romania, Russia, Serbia, Singapore, Slovenia, South Africa, Spain, Sweden, Switzerland, Taiwan, Trinidad & Tobago, Turkey, USA and Uzbekistan.

Alumni Network

Head of Alumni Development
Ruth Byrchmore MMus, BMus, FRAM

Committees and Alumni Network Administrator
Lucy Nixon BA, Dip

The Alumni Office offers support for your transition from student to alumnus and beyond. Its Alumni Network provides all former students of the Royal Academy of Music with a wide-ranging professional support service and social network for leaving students and all alumni, whether they graduated many decades ago or within the last few years. Membership is free to all alumni who have studied at the Academy for a minimum of one year, and alumni pay competitive rates for a range of premium events and training options.

When you graduate you will join the Online Global Network, giving you immediate access to a worldwide community of Academy alumni. You'll be able to access the Alumni Jobs Bulletin and find out about our range of professional development opportunities.

In addition, at any stage in your career you will be able to enjoy the Careers Strategy Seminar Series, access a range of top-up, refresher and from-scratch short courses, and participate as a mentor or be mentored within the Alumni Mentoring Scheme.

Over the years you will use the Network to reunite with old friends and share news, and take advantage of the benefits and discounts on offer.

The annual concerts and social events calendar forms the backbone of a living and relevant Alumni Network. Many events are linked directly to the Academy's main schedule of public performances, but also included is a range of exclusive alumni-only benefits, including behind-the-scenes insights, receptions and pre-concert talks. Family workshops and reunions also form part of the annual social calendar for Alumni Network members.

See www.ram.ac.uk/alumni for more details.

Museum, Collections and Library

Deputy Principal (Programmes and Research)
Timothy Jones MA, DPhil, LTCL

Museum and Collections
Telephone 020 7873 7443
Email museumandcollections@ram.ac.uk

Head of Collections
Angela Doane MA, MLSci
Curator of Art and Iconography
Janet Snowman MA, Hon FRAM, FRSA
Curator of Stringed Instruments
David Rattray Hon ARAM
Museum and Collections Coordinator
Joanna Tapp MA
Instrument Loans Coordinator
Samantha Self MA
Digitisation Assistant Ian Brearey

Library
Telephone 020 7873 7323
Email library@ram.ac.uk

Librarian:
Kathryn Adamson MA, Dip Lib, Hon ARAM
Assistant Librarians:
Rosalind Cyphus BMus, Dip Lib, Hon ARAM (Systems management)
Adam Taylor MSc (Cataloguing)
Library Assistants
Lesley Daniel MSc, Andrew Morris BA, Claire Sharpe MA, Ilse Woloszko GradDipMus
Special Collections Cataloguer:
Barbara Diana PhD

Museum
The Academy is home to world-renowned collections of musical materials that enrich our performance culture, inform our teaching, focus our scholarship, and form a visible, public symbol of our shared musical heritage. The Royal Academy of Music Museum contributes to music's capacity to inspire, unite, console and stimulate. The Museum exists for the benefit of all Academy students and staff past and present, and the general public.

Housed in the Academy's no.1 York Gate, an 1823 building by John Nash and designed as part of the approach to Regent's Park, the galleries include early pianos and famous violins, manuscripts from the Library Special Collections, images and other artefacts, plus a programme of temporary exhibitions and displays. The Academy's Museum regularly holds lecture-recitals, seminars, workshops and other events, which include performances that draw upon the Academy's collections.

Collections
The Academy holds a treasured collection of over 250 stringed instruments. It includes a world-leading group of Cremonese instruments by makers such as Antonio Stradivari, Nicolò Amati, Andrea Guarneri and Giovanni-Battista Rogeri. This is an important playing collection for students, recent alumni and some staff, as well as being used for research and display.

The Academy's keyboard collection showcases the development of the piano from 1764 to 1850. It features English, French and Viennese-style pianos, and highlights links between the instruments and makers, composers and performers. These keyboard instruments are maintained to playing standard, are available to students to enhance their studies, and can be seen by the visiting public.

The Academy holds a wide variety of other important collections. Other instrumental collections include horns formerly owned by Aubrey and Dennis Brain, early instruments from the collection of David Munrow, and the Becket Collection of period instruments which enables students to gain experience of performance on period instruments.

Many important artworks, prints and drawings, photographs and other iconographic materials, are accessible online through the Academy's online catalogue Apollo. More information about the Museum, its collections and activities is available via www.ram.ac.uk/museum

The Library has the facilities one would expect for undergraduate and postgraduate students, and also has historical collections of international significance making it a recognised centre for research. Students can apply for access to the University of London Library and the British Library if they require yet further resources.

The Library has over 200,000 items, including autograph materials by Beethoven, Mendelssohn, Liszt and other seminal nineteenth-century figures. There are also remarkable collections of performance materials, ranging from sixteenth-century lute books in the Robert Spencer Collection to autograph manuscripts by Purcell, Sullivan, Vaughan Williams and other leading composers, to marked scores from the collections of Sir Henry Wood, Sir John Barbirolli, Lord Menuhin, Otto Klemperer and Sir Charles Mackerras, which offer unique insights into the working methods and interpretative ideals of these twentieth century giants.

The Orchestral Library has about 4,000 sets of parts, constantly augmented with new acquisitions. Important research collections include the libraries of Sir Henry Wood and Otto Klemperer. The Orchestral Library is administered by the Concerts Department (see pages 44–45).

Programmes of Study & How to Apply

Undergraduate Programme (BMus) and Year-In Programmes

Head of Undergraduate Programmes
Anthony Gritten MA, MPhil, PhD, FRCO, FRSA, ACHEP

BMus Year Tutors
Christopher Atkinson MA, PhD, PPRNCM, Hon ARAM
Timothy Bowers BMus, DPhil, FRAM, ARCM
Martin Outram MA, FRAM
John Hutchins BMus, LRAM, ARAM

Academy graduates are awarded with University of London degrees.

Principal Study
This is the focal point of a student's musical development and is taught to a professional level on both an individual and group/class basis.

Each student receives one hour of one-to-one tuition per week in Principal Study. A small number of Second Study opportunities are available through competition, and in many cases students will take a Related Study (e.g. piccolo for a flautist). Students are assessed by an annual examination in May/June and through ongoing Faculty Activities.

The Tutor System
The four BMus Year Tutors are available to discuss the performance and academic options available to students, timetabling, progress, and any other aspects of their programme of study. With responsibility for both academic and pastoral welfare, Tutors monitor the overall progress of every student and act as an effective and important representational link between the student and the institution.

Faculty Activity
Orchestras and Ensembles
In addition to regular chamber music, the Academy provides comprehensive orchestral training: see page 44.

Ensembles for Singers
These include choirs as well as varied classes such as acting, movement, Italian song, German language and lieder, French song, English song, and opera. In Years 3 and 4 these elements are divided into two courses: Stagecraft and Opera, and the Craft of Singing in Modern European Languages.

Jazz
The undergraduate jazz programme was redesigned in 2011 and now leads to a dedicated BMus (Jazz) degree. See p.17.

Composition
The Academy's four-year undergraduate composition curriculum uniquely integrates the traditionally distinct areas of media and concert composition. See pages 14–15. As a student composer you will receive a rigorous and comprehensive technical training whilst learning to apply your skills on the shop-floor by working regularly and closely with a variety of ensembles. From year three, you will specialise in either media or concert work, also retaining close contact with the alternative major through special seminars and practical projects.

Exchange Programmes
The Academy has exchange agreements with conservatoires across the world. These are normally for students on an undergraduate/first cycle programme who have reached the Academy's Year 3 entry level. The Academy has been awarded an Erasmus University Charter, and exchanges are also available with institutions in North America, Australia, Japan and Korea.

Exchanges can be for one term, one semester or a full academic year. If there is no exchange agreement with your institution, or if a reciprocal student cannot be found, you may be offered a Year Abroad studentship. Please ask your own institution's exchange coordinator for further information.

Year-In Programmes
If you wish to benefit from undergraduate training at the Academy but do not require a full programme of study leading to a qualification, we offer Year-In opportunities. All Year-In students are considered as fully-enrolled students at the Academy, and have equal access to the Academy's resources (library, computers, practice rooms, etc). Further information is available from www.ram.ac.uk or from the Registry.

The common principles are to:
> Enable you to benefit from one year of conservatoire education
> Provide you with tailor-made studies according to your individual strengths and needs
> Offer you the same performance opportunities provided for degree students (with the approval of your Tutor and Head of Study)
> Offer you appropriate academic subjects in consultation with your Tutor
> Assess your practical and/or academic progress by examination
> Provide a transcript of your studies, but no award (degree or diploma).

The categories are:
Gap Year — if you wish to spend a year at the Academy before taking up a full-time undergraduate programme of study at another institution, at which you have already secured a place. Audition requirements are the same as for BMus.
Year Abroad — if you are a non-UK student on a music degree at another institution and wish to benefit from a conservatoire education at the Academy by interrupting studies at your 'home' institution, when there is no existing exchange agreement in place. Study can be for one term, one semester or a full academic year. We encourage you to commence the study period in September. We prefer you to audition live (usually BMus requirements) but it may be possible to apply by submitting a recording; please contact the Registry for details.
Organ Foundation — if you are a gap-year student preparing for an Oxbridge organ scholarship, or if you wish to develop your organ/choral direction skills before your formal university or conservatoire training.

Academic and Supporting Studies

'The performances were exceptional'
The Times, May 2010

'Truly impressive facilities for performance and rehearsal'
The Guardian University Guide 2013

Academic and Supporting Studies

Dominic Alldis Hon ARAM
Christopher Atkinson MA, PhD, PPRNCM, Hon ARAM
Harry Blake BA, MMus
Timothy Bowers BMus, DPhil, FRAM, ARCM
(Alan Bush Lecturer)
Paul Brough MA, ARAM
Ruth Byrchmore BMus, MMus, ARAM
Sarah Callis BA, PhD, Hon ARAM
Roderick Chadwick MA, MMus, LRAM, ARAM
(Head of Supporting Studies)
Briony Cox-Williams BMus, MMus, PhD, ARAM, FTCL
Marc Ernesti BA, MMus
(Head of Professional Development)
Costas Fotopoulos BMus, MMus
Hannah French BMus, MMus, LRAM, ARAM
David Gorton BA, MMus, PhD, ARAM
Anthony Gritten MA, MPhil, PhD, FRCO, FRSA, ACHEP
Paul Harris FRAM, ARAM, GRSM, LRAM, ARCM, MTC (Lond), HonTCL
Neil Heyde BMus, MMus, PhD, LMusA, Hon ARAM
Alexander Hills BMus, MMus, PGDip, DMA
Raymond Holden PhD, Hon ARAM
(Sir John Barbirolli Lecturer in Music)
Colin Huehns MA, PhD, ARAM
Timothy Jones MA, DPhil, LTCL
Deputy Principal (Programmes and Research)
Aya Kawabata BMus, MMus, LRAM
Peiman Khosravi MMus
Daniel-Ben Pienaar BMus, MMus, DipRAM, ARAM
(Curzon Lecturer in Performance Studies)
Patrick Russill MA, Hon RAM, Hon FGCM, Hon FRCO
Jeremy Summerly MA, MMus, Hon RAM
(Sterndale Bennett Lecturer in Music)
Nicholas Walker LRAM, ARAM (Keyboard Skills)
Julian West BA (Head of Open Academy)

Academic Studies

Academic Studies are essential to every student's creative development. A comprehensive range of topical courses is offered across the disciplines of Historical Musicology, Analysis, Performance Practice and Composition, as well as Aural Training, Keyboard Skills, Technology, and Conducting (Supporting Studies) courses which are designed to reinforce students' critical awareness as performers and/or composers.

Years 1 and 2 of the BMus comprise a common core. In Years 3 and 4, students select their own specialisms from a wide range of electives. The programme's flexibility encourages students to pursue their own individual interests in order to prepare for a range of careers within the music profession.

Techniques and Analysis

This two-year, seminar-based course aims to develop understanding and appreciation of music at a technical level. Pastiche composition aims to provide facility in manipulating musical materials and ideas. Analysis of musical processes cultivates an ability to make informed performance decisions. Electives in T&A are available in Year 3.

Introduction to Performance Practice

An investigation of performance techniques and interpretative issues. This equips students with tools to investigate repertoire in both historical and contemporary contexts.

Introduction to Technology

Students use state-of-the-art software and studios in ten creative technology-based courses, all of which are designed to enhance the learning experience and stimulate creativity.

Topics in Western Music History

This one-year course focuses on the musicological, social and political context of composers within the western art tradition. Presentational methods range from formal chronological surveys of historical periods to discussions of selected works. The course aims to generate an environment where students feel able to question received terms and definitions.

Electives

Offered to students from the third year onwards, electives encourage exploration of specific repertoire (e.g. Mozart Operas, Brahms, Messiaen, etc) and development of areas of specific technical expertise (e.g. Instrumentation, Specialist Keyboard Skills, Historical Performance, Music Business and Management, etc).

Classes run as seminar groups, and students are expected to engage with emerging critical ideas and take the initiative in individual project work.

Supporting Studies is a series of four core modules that develops essential areas of musicianship and introduces other vital skills during years 1 and 2 of the BMus. All subjects may be studied further at elective level.

Aural Training

Mandatory during the first two years of the BMus, training focuses on pitch, rhythm, texture, timbre, analytical and stylistic awareness.

Keyboard Skills

The one-year curriculum covers score-reading, harmonisation, improvisation and accompaniment.

Introduction to Conducting

All students are taught the basic elements of baton technique, from beating patterns to influencing sonority.

Introduction to Technology

Students are introduced to recording techniques and studio technology.

Principles of Education (PoE) and Music in Community (MiC)

These two introductory electives explore two strands of professional development: teaching skills and outreach.

PoE leads into the optional LRAM teaching diploma and MiC may be pursued at advanced level as an elective.

Postgraduate Programmes

Head of Postgraduate Programmes
Neil Heyde BMus, MMus, PhD, LMusA, Hon ARAM

Senior Postgraduate Tutor and Associate Head of Research
David Gorton BA, MMus, PhD, ARAM

Senior Postgraduate Tutor
Sarah Callis BA, PhD, Hon ARAM

Postgraduate Tutors
Rachel Chaplin MA, MMus, PhD, LRAM
Roderick Chadwick MA, MMus, LRAM, ARAM
Briony Cox-Williams BMus, MMus, PhD,FTCL

The Teachers

Professor Simon Bainbridge FRCM, Hon RAM
Senior Professor of Composition

Philip Cashian BMus, DMus, Hon ARAM
Head of Composition

Anthony Gritten PhD, FRCO, FRSA

Alexander Hills BMus, MMus, PGDip, DMA

Raymond Holden PhD, Hon ARAM
Sir John Barbirolli Lecturer in Music

Roy Howat MA, PhD (Keyboard Research Fellow)

Timothy Jones MA, DPhil, LTCL
Deputy Principal (Programmes and Research)

Daniel-Ben Pienaar BMus, MMus, DipRAM, ARAM
Curzon Lecturer in Performance Studies

Peter Sheppard Skærved LRAM, ARAM
Viotti Lecturer in Performance Studies

Jeremy Summerly MA, MMus, Hon RAM
Sterndale Bennett Lecturer in Music

Introduction

The Academy provides an enormous range of opportunities for postgraduate students, including a broad selection of elective professional development courses. In order to get the most out of this dynamic environment students are expected to take a proactive approach to their programme of study. Each department has fixed Principal Study requirements that set a carefully chosen range of professional criteria you need to be able to meet. In addition, all master's degree students complete a Professional Portfolio that provides an open framework designed to encourage you to make the very best of the extraordinary range of opportunities available at the Academy. This ethos is carried over into project work for MMus and research degree students. The aim of the programmes is to provide the necessary encouragement and direction to help you get the most out of working with your peer group as well as from the expertise of staff and visiting specialists.

Our Range of Programmes

> Master of Arts in Performance (MA)
> MMus Concert Project and MMus in Performance and Research
> Master of Music in Composition — MMus Composition: see pages 14–15
> Advanced Diploma in Opera: see pages 10–11
> Postgraduate Diploma in Musical Theatre — PGDip: see pages 20–21
> MPhil and PhD in Composition or Performance Practice: see pages 40–41

Which Programme is right for you?

The Academy's postgraduate programmes offer a flexible and co-ordinated scheme of awards; from explicitly professional preparation in the MA to doctoral studies.

In addition to attending an audition, all MMus candidates are required to send in samples of their written work. MMus Concert Project candidates should also submit a concert proposal, and MMus Performance and Research candidates should submit a research project proposal.

Once admitted to the Academy, all postgraduate students receive regular tutorial advice to help with their educational and career decisions. There is provision for postgraduate performers to transfer from MA to MMus after one year for one further year of study, provided the necessary criteria have been met.

Programme Duration

The **MA** is normally a two-year programme, but in certain cases students can be allowed to take it in one year. Conducting normally requires three years. An assessment of suitability for a one- or two-year programme will be made at audition, according to the applicant's standard on entry, educational needs and funding position. This can be reviewed during the first term of study.

The **MMus in Performance** *(Concert Project and Performance and Research)* options are similarly flexible, but the normal expectation is that studies will take two years. Only a small number of students are permitted to take the one-year option (which attracts a significantly higher fee).

The **MMus in Composition** is an intensive two-year (24-month) programme.

The **Advanced Diploma in Opera** is an intensive two-year (21-month) programme.

The **Postgraduate Diploma in Musical Theatre** is a nine-month course.

For the two-year **MPhil** and three-year **PhD**, which are both available in either **Composition** or **Performance Practice**, see pages 40–41.

LRAM teaching diploma

Many postgraduates additionally choose to study for the Licentiate of the Royal Academy of Music (LRAM) teaching diploma. The diploma provides a comprehensive, practically-based introduction to the principles of teaching.

MA and MMus in Performance

Introduction
The MA and MMus in Performance are aimed at aspiring professional performers who have normally completed an undergraduate course to a high level of performance before entry. The flexible programmes of study provide training to meet the demands of the profession and support for the development of an individual professional profile in an environment in which students are able to reach the highest possible standards. The programmes aim to form a 'bridge' to a performance career and those who apply should have a clear idea of their future aims.

Students are involved in the full gamut of ensemble and complementary activities: chamber music, orchestras, opera, early music, contemporary music, church music, etc, as arranged by faculty and monitored closely by the Postgraduate Tutors, who assist in balancing the work-load.

Students at this level are expected to perform regularly. There are opportunities to play in lunchtime and early-evening concerts, to perform concertos with the Academy's orchestras, and to participate in performance classes and masterclasses, events series and the Academy's wide range of competitive prizes and ensemble performances.

The **MA in Performance** focuses on a performer's professional development, and is designed to allow maximum flexibility for students to concentrate upon the range of activities offered within their faculty, and to develop their own performance initiatives. The Professional Portfolio (see below) provides a framework for students to prepare for a quickly evolving profession and is supported by a large team within the Academy.

Both of the **MMus Programmes** (**MMus Concert Project** and **MMus in Performance and Research**) have been created in response to the changing demands of the music profession and a shift of focus among concert promoters and recording companies to work on a project-by-project basis. The programmes are for students who wish to expand and develop high-level performance opportunities with practically-oriented academic study and research. Students come from diverse backgrounds, and may be conservatoire or university graduates with a range of career aspirations.

The **MMus Concert Project** focuses on the development and delivery of a concert event in all of its aspects, specifically exploring the roles of research (in the widest sense) in creating and sustaining performance opportunities. Students follow elements of the MA programme, and in addition explore their research interests through a concert event supported by a 5,000-word written component.

The **MMus in Performance and Research** aims to provide first-hand insight into the ways in which performance research is developing through different strata of the music profession, and to provide opportunities for students to explore a variety of projects (editorial, analytic / aesthetic, and a lecture-recital) under close supervision. Students follow elements of the MA programme, in addition to a specialist research pathway, which ultimately leads to a 10,000-word research project. All student work is focused directly on their developing performance profiles, with the aim of opening possibilities and supporting the highest aspirations.

Both MMus programmes are taught by a team within the Academy and visiting experts, and all students take part in a weekly workshop session which provides opportunities to explore the implications of the research perspectives opened by the courses in a direct practical context.

Principal Study (MA and MMus)
Learning Outcomes
You will be equipped technically and musically to demonstrate a distinctive interpretative personality in both solo and ensemble live concert performances. You will have gained confidence and experience with the range of skills expected of you in your area of the music profession, and learnt critically to evaluate your own performance.

Assessment
> Final Recital (or equivalent)
> Concerto Assessment (or equivalent)
> Profile Report on Faculty Activity, including reports from individual lessons, concerts, performance classes, ensembles, etc.

Professional Portfolio (MA and MMus)
Learning Outcomes
You will be equipped to present a portfolio as summary of those aspects of your work while at the Academy that are of most importance for the development of your individual professional profile. A key aim is the development of confidence in adapting presentational skills to the demands of particular professional contexts.

All students produce promotional materials and a reflective commentary, but there is also a range of elective opportunities to extend your professional development in the following areas: Concert Workshop, Critical Interpretation, Promotional Skills, Education Work, and Technology.

Project Work (MMus only)
Learning Outcomes
You will have learnt to establish research aims relevant to your individual development as musicians, and to draw on a range of research processes which allow such aims to be realised at a high level. You will have developed a critical awareness of how your work relates to developments within the profession and within practice-based research and/or musicology.

Options
One of:
> Research Project
> Concert Project.

Application Procedure

Email registry@ram.ac.uk

'A stellar list of alumni spanning the worlds of classical and popular music'
The Independent, April 2012

'Those three years were incredibly important for me. That's when I learnt repertoire, that's where I met so many wonderful, practical musicians who expressed themselves through what they did with their instruments or voices. I found it completely wonderful and eye-opening'
Academy alumnus Edward Gardner on BBC Radio 3, August 2011

Contacts
Head of Academic Administration:
Melanie Mullin BA
(pictured with Registry staff)

Assistant Registrar:
Claire Watts BA, Hon ARAM

Admissions Officer and International Co-ordinator:
Edward Kemp-Luck MA, ARCM, FRCO, Hon ARAM

Examinations and Data Officer:
Sharon Moloney BA, PGDip, Hon ARAM

Awards and Registry Administrator:
Daly Sarcos BSc

Registry Services Officer:
Siân Watson BA

Telephone +44 (0)20 7873 7393
Fax +44 (0)20 7873 7394
Email registry@ram.ac.uk

How to Apply
The main audition period for entry to all Undergraduate and Postgraduate Programmes in September 2013 will take place at the Royal Academy of Music between 3rd and 14th December 2012.

Application Procedure
See **www.ram.ac.uk/apply** for details.

If you have a disability and require assistance with the application procedure, please contact the disability advisor disability@ram.ac.uk and see page 59 for audition access arrangements.

If you are applying for the MMus programme, you will need to provide written work as detailed on www.ram.ac.uk by the relevant application deadline. If the Admissions Board decides that the MMus is not suitable for you, you may be offered a place on the MA (Master of Arts) programme instead.

Deferred Entry
The Academy does not consider applications for deferred entry.

Open Days
Open Days are designed for the public to observe Academy work-in-progress. They are directed particularly towards candidates who may wish to consult specific staff on any aspect of the Academy 'experience'. Open Days are organised from late September by each department. For details please see the relevant department's web page from www.ram.ac.uk/departments. You are welcome to come to any of our many free public concerts during term-time to sample the Academy's dynamic atmosphere more informally.

Allocation of teachers and Consultation Lessons
The Academy takes great care over the allocation of students to teachers. Every effort is made to accommodate students' preferences but the final allocation is at the absolute discretion of the Principal. Consultation lessons may be organised with a professor prior to entry, for which there may be a charge, payable to the professor. Please contact the relevant department to organise this.

Key Application Dates
For auditions in East Asia, please contact the relevant centre by 1st October 2012 (see page 59). Dates for East Asian auditions are subject to confirmation.

1st October 2012
Application deadline for London auditions, including composition portfolios, recordings and MMus essays (except MPhil, Conducting, Choral Conducting, Musical Theatre and auditions in North America).

1st November 2012
Deadline for Musical Theatre applications.

Early November 2012
Notification of dates for auditions in London in December.

November 2012
Auditions in Beijing, Guangzhou, Hong Kong, Seoul, Shanghai, Singapore, Taipei and Tokyo.

3rd to 14th December 2012
Auditions in London.

7th January 2013
Application deadline for Conducting and Choral Conducting, and for auditions in North America.

21st January 2013
Application deadline for MPhil.

Late January 2013
Notification of audition times for Conducting, Choral Conducting and North American auditions.

February/March 2013
Conducting and Choral Conducting auditions in London.
Auditions in North America.
Interviews for MPhil.

Entry Qualifications

www.ram.ac.uk/entry-requirements

'The Academy cast was packed with promise... Jane Glover, the Academy's new director of opera, both practioner and scholar, has talented singers to work with'
Opera magazine, July 2009

'Any opera at the Academy is well worth seeing'
The Spectator, November 2011

Far left: Sir Colin Davis conducts a rehearsal.
Left: A masterclass with György Pauk.

The Academy does not discriminate against students on grounds of age, sex, disability, ethnicity, religion, etc. We do, however, judge applicants critically on their personal suitability for a course of study according to ability and their potential to develop into professional musicians. ***The Academy's Disability Statement can be viewed at www.ram.ac.uk/disabilities***

Entry Qualifications for Undergraduate Programmes: BMus, Gap Year, Organ Foundation

Minimum Age at Entry
Normally 18 on 1st September preceding the start of the programme.

Entrance Standards
Evidence of professional performing potential in your Principal-Study, sound general musicianship and a good aural response. As a guide to the minimum technical standards expected, consult the syllabuses for Associated Board of the Royal Schools of Music (www.abrsm.org) examinations at Grade 8 and DipABRSM or Trinity/Guildhall (www.trinitycollege.co.uk) examinations at Grade 8 and Associate Diploma (ATCL) level.

There is no formal minimum standard in keyboard skills, but an ABRSM Grade 5 minimum (or equivalent) is desirable in piano if keyboard is not your Principal-Study, to enable you to improve your general musicianship.

Academic Qualifications for BMus (UK and Ireland)
> England and Wales: Passes in two GCE Advanced-level (A2) or Pre-U certificate examinations, including Music. A pass at 'AS' level counts as half an A-level
> Scotland: B-grade and at least four C-grade passes in Highers, including Music. An A–C grade Advanced Higher qualification is considered to be equivalent to an A-level pass
> Ireland: B-grade and at least four C-grade passes in the Senior Leaving Certificate (Higher Level)

Other Qualifications which are accepted as equivalent to Music A-level:
> A pass in ABRSM Grade 8 (Theory) *plus* a pass in ABRSM or Trinity/Guildhall Grade 8 (Practical), or
> A BTEC National Award in Music

The following will satisfy fully the matriculation requirement:
> BTEC National Certificate or National Diploma (three full units in Music at Merit or higher), or
> Access to Higher Education diploma, in Music, or
> International Baccalaureate: the Diploma, including music as a Group 6 subject.

International Academic Qualifications
You may check whether we accept your qualifications by visiting our website at www.ram.ac.uk/entry-requirements, but you should send copies of official transcripts or certificates with your application form, including English translations where necessary. If subsequently offered a place, you must send original documentation to the Registry before you can enrol.

Entry Qualifications for Postgraduate Programmes
Minimum Age at Entry
Normally 21 on 1st September preceding the start of the programme.

Entrance Standards
Performance level at least equivalent to a recognised music diploma in your Principal-Study.

Academic Qualifications
You should normally be completing or have completed a full-time (undergraduate) programme of musical study. For the MA and MMus, you must possess a good Honours degree (normally in Music) or a recognised equivalent. For the MPhil you must possess at least an upper second class honours degree, and it is preferable also to have a Masters degree. For the Advanced Diploma you should normally have at least a Master's qualification or equivalent.

Entry Qualifications for Exchange and Year-Abroad
Please refer to 'Year-In Programmes' on page 52.

English Language Requirements for International Students
If English is not your first language, you must demonstrate your language proficiency by 1st May 2013.

The Academy will accept either of these two tests:
> International English Language Testing System (IELTS — academic tests)
> The Pearson academic test

You should take the examination for either IELTS or Pearson soon after accepting a place at the Academy. Your score must be at least:

	IELTS	Pearson
BMus or PGDip	5.5	51
MA	6.0	58
Advanced Diploma	6.5	64
MMus/MPhil	7.0	70

If you are joining Postgraduate Vocal Studies or Opera, you must score at least IELTS 6.0 / Pearson 58 in the Listening and Speaking sections of the test.

Information about test centres can be obtained from www.ielts.org and http://pearsonpte.com

Fees and Awards

'It was amazing to come to a place where I thought everyone was going to be very snotty and posh — and to find other people of my age who loved singing as well and were normal. It's a brilliant place and I definitely wouldn't be here without it'
Katherine Jenkins television interview with Piers Morgan, October 2009

'Delectably performed... In a piece teeming with delightful ensembles there is good singing all round. Beg for a return — it's sold out'
The Times, November 2011

Application Fees

> Application fee: £90 (or £105 after the advertised closing date).
> Application fee for auditions in North America: £150 sterling.
> Application fee for auditions in Asia: refer to local audition co-ordinator.

If you withdraw before attending the audition, you will not be entitled to a refund. Applications sent after the advertised deadline must include the late fee and may be placed on a waiting list for an audition.

Tuition Fees

For fees for full-time programmes for 2013–14, please see www.ram.ac.uk/fees. Annual fees for 2012–13 are:

	Home/EU	International/ ELQ
BMus	£9,000	£18,600
MA	£10,000	£19,400
MMus	£10,200	£19,800
MMus (Intensive 1-year)	£12,000	£22,000
MPhil/PhD	£5,500	£12,000
Advanced Diploma	£14,000	£14,000
Year-In	£10,000	£19,000
[Year Abroad	£10,000	£19,000]
Organ Foundation	£10,000	£19,000
Musical Theatre	£12,500	£12,500
Musical Direction	£6,600	£6,600

Estimated average living costs: £11,000 per academic year.

Scholarships

See www.ram.ac.uk/scholarships

Entrance scholarships are awarded on the basis of merit to selected candidates following audition. The Academy prides itself on being able to accept students purely on the basis of their potential and talent, and will therefore try to help deserving candidates as much as possible. The amount available for scholarships varies from year to year, with some funding coming from the Academy's own endowments and the rest secured through the generosity of individuals, companies, trusts and foundations.

BMus students on UK or EU fees are additionally eligible to be considered for support through fee waivers and the National Scholarship Programme: see www.ram.ac.uk/undergraduate-tuition-fees

Each year the Academy offers to international students one Undergraduate and one Postgraduate Associated Board of the Royal Schools of Music Scholarship, covering fees and part-maintenance for the duration of undergraduate programmes, and for one or two years for postgraduate programmes.

Financial Assistance

The Academy may be able to assist some students (normally postgraduates and full-fee paying international students) towards their study costs through the bursary system. If you are eligible, details will be sent with your offer letter. Enrolled students who experience difficulties with living costs may also seek assistance from the Academy's 'Hardship' funds.

Awards and Loans for BMus students from the UK and European Union

Candidates with UK or EU fee status who are applying for the BMus programme should visit www.direct.gov.uk/studentfinance to be assessed for a tuition fee loan. UK-fee candidates can also be assessed for maintenance awards. These awards are administered through the Student Loans Company.

Similar arrangements exist for EU (non-UK) students, who can apply for a tuition fees loan through www.direct.gov.uk/studentfinance. (Maintenance awards are available only to UK students.)

Arts and Humanities Research Council (AHRC)

The AHRC has awarded the Royal Academy of Music a Block Grant Partnership. AHRC funding for postgraduate study provides a significant contribution towards tuition fees and support for living expenses. Please see www.ram.ac.uk/scholarships for details.

Payment of Tuition Fees

Most UK and European Union students will be entitled to pay fees at the 'home' rate provided they have not already gained a qualification at the same level as the programme they are joining, and meet certain residency conditions which are detailed at www.ram.ac.uk, www.ukcisa.org.uk and in the notes sent out with application forms.

Annual fees are normally payable in advance with a 25% deposit due in mid-April (31st January for candidates auditioned in Asia in November) and the balance due by the middle of August.

Certification of Fees

If you accept a place you must sign a written assurance that you will pay the appropriate fees.

Your Audition

Audition Requirements
Full details appear on the department pages at www.ram.ac.uk/your-audition — please check these regularly. You are welcome to contact the Registry or the department administrator if you have any queries.

The precise format for auditions will vary according to Principal-Study. In most cases auditions will last from 20 to 30 minutes. As time is limited, you may be interrupted before you have performed a complete piece.

You may be given sight-reading or quick study tests. Instrumentalists may be asked to play scales, arpeggios, etc to ABRSM Grade 8 standards: see www.abrsm.org

Musicianship and keyboard skills tests may be required of all prospective undergraduates, who are also asked to bring a short piano piece to demonstrate their level of keyboard skills.

Written paper: all undergraduate candidates are required to take a 50-minute written paper which comprises harmonisation of a short melody and a choice of short essay questions of a general musical nature. The Academy regrets that it cannot issue specimen papers.

Whilst the Academy provides a pool of accompanists for the London auditions in December, you are strongly advised to bring your own.

Access Arrangements
Please inform the Registry well in advance if you will have any access requirements when you come for audition. This will enable us to discuss your needs and have the appropriate arrangements in place for you.

Notification of Results
The Registry will notify all candidates of the result of their audition by post as soon as possible. All offers made are conditional upon the candidate achieving the stated educational and language requirements.

International Candidates
If you live in Europe, you must attend the main London auditions in December 2012 (Spring 2013 for Conducting, Choral Conducting or research degrees). Other international candidates are strongly advised to do likewise (but also see below).

Please see www.ram.ac.uk/apply for full details of all international auditions.

Candidates from North America
If you live in Canada or the USA, you must audition in either London (December 2012, or Spring 2013 for Conducting, Choral Conducting or research degrees) or North America (March 2013, in New York). Auditions in North America are not open to candidates for Opera, Percussion, Jazz, Organ, Harpsichord, Conducting, Choral Conducting, Musical Theatre, Repetiteur or Research degrees. The application deadline to audition in North America is 5th January 2013 and the application fee is £150.

Candidates from East Asia
Auditions take place in Beijing, Guangzhou, Hong Kong, Seoul, Shanghai, Singapore, Taipei and Tokyo. If you live in East Asia, you must attend one of these auditions or the main auditions held in London in December 2012. Auditions in East Asia are not open to candidates for Opera, Percussion, Jazz, Conducting, Choral Conducting, Musical Theatre or Research degrees. It may not be possible to audition Harp, Organ or Historical Performance candidates because of limitations at the host venues.

Deadlines for auditions in East Asia are specified by the relevant centre: please see www.ram.ac.uk/auditions-in-asia. Application enquiries should be directed as follows:

PR China Centre
Professor Su Zhen,
Central Conservatory of Music,
43 Bao Jia Street, Beijing,
PR China 100031
Telephone/Fax +86 10 83511052
Email china.auditions@ram.ac.uk

Japan Centre
Mrs Yoko Takamoto
65-1-203 Kamimaruko-tenjincho, Nakahara-ku,
Kawasaki-shi, Kanagawa-ken, 211-0007 Japan
Telephone/Fax +81 (0)44 744 1687
Mobile +81 (0)90 3451 5912
Email japan.auditions@ram.ac.uk

Korea Centre
Dr. Jae Eun Shin, DMA
Telephone +82 (0)10 9334 8749
Email korea.auditions@ram.ac.uk

Hong Kong Centre
Please contact the Registry for details of our Hong Kong centre.

Singapore Centre
Lim Yean Hwee, Artists Academy
217 East Coast Road #02-01/ #02-02
Singapore 428915
Telephone/Fax +65 (0)66591860
Mobile +65 (0) 98456226
Email yh@artists-academy.com.sg

Taiwan Centre
Miss Aki Lin, 8F–1, #181, Chang-an E. Road,
Sec. 2, Taipei, Taiwan ROC
Telephone +886 (0)2 2772 9432
Fax +886 (0)2 2773 8834
Email taiwan.auditions@ram.ac.uk

Video Recordings
If you do not live in Europe, East Asia or North America, the Academy will accept videos (DVD all-region only) for most Principal Studies. All recordings must be received by 1st November 2012 and must be authenticated by a person of authority. You must complete both the standard London application form and the video form, which is available from admissions@ram.ac.uk. Please note that if you audition by recording, you will not normally be eligible for an entrance scholarship or financial assistance.

Visas
If you will need a support letter to help apply for a visa for your audition in London, please contact admissions@ram.ac.uk after you have submitted your Academy application.

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HRH The Duchess of Gloucester and Lord Burns at Graduation

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The Royal Academy of Music is a member of the University of London, one of the oldest and largest universities in the UK. Through its Colleges and Institutes the University of London offers the widest range of Higher Education opportunities in Britain, with over 2,000 courses and unparalleled facilities for advanced research.

Carol McCormack (Director of Development)

Every effort has been made to ensure the accuracy of this Prospectus at the time of publication. However, the Academy reserves the right to vary its programme and staffing according to circumstances.

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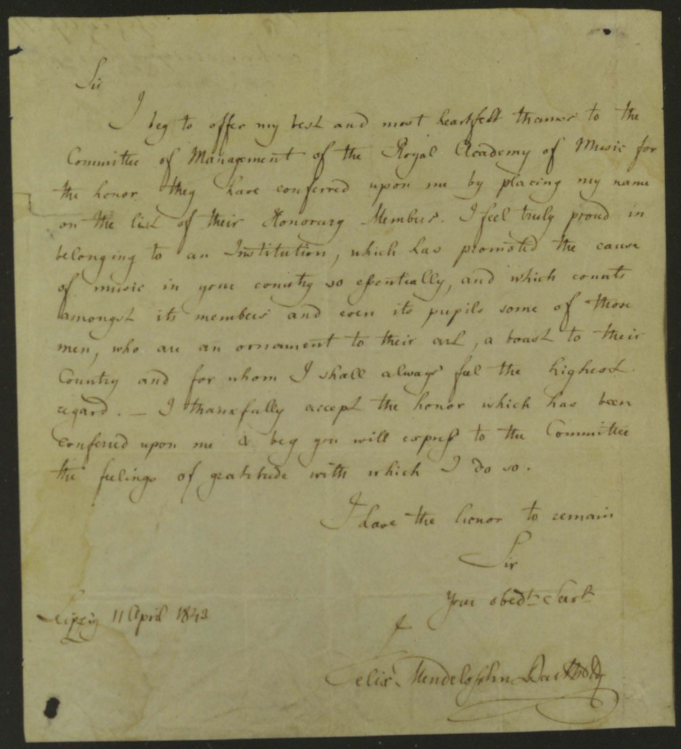


Sir

I beg to offer my best and most heartfelt thanks to the Committee of Management of the Royal Academy of Music for the honor they have conferred upon me by placing my name on the list of their Honorary Members. I feel truly proud in belonging to an Institution, which has promoted the cause of music in your country so essentially, and which counts amongst its members and even its pupils some of those men, who are an ornament to their art, a boast to their Country and for whom I shall always feel the highest regard. — I thankfully accept the honor which has been conferred upon me & beg you will express to the Committee the feelings of gratitude with which I do so.

I have the honor to remain

Sir

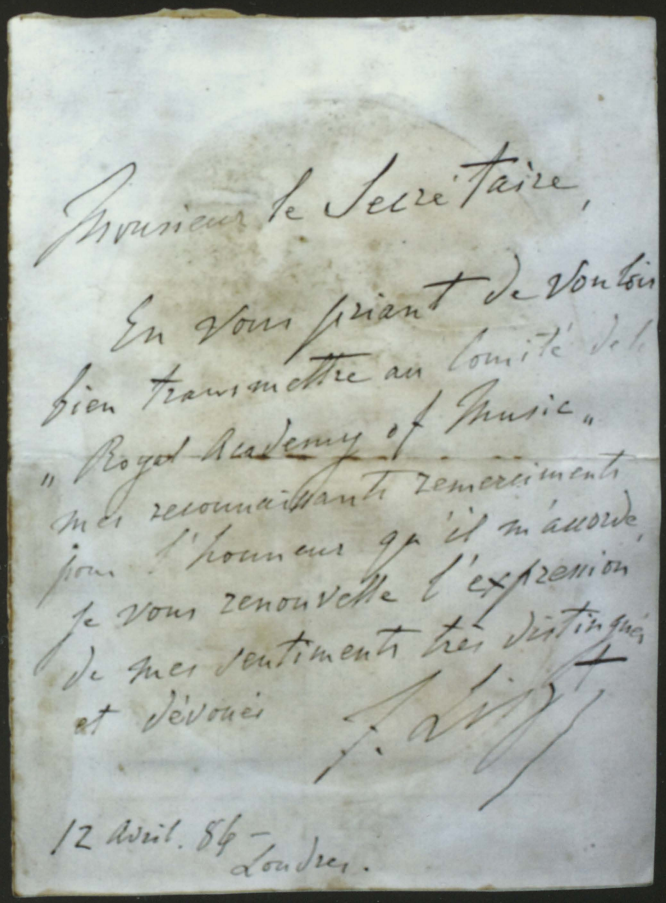
Your obedt. Servt.

Leipzig 11 April 1843

Felix Mendelssohn Bartholdy

Letter from Felix Mendelssohn-Bartholdy to the Royal Academy of Music, 11 April 1843. Written from Leipzig.

'Sir, I beg to offer my best and most heartfelt thanks to the Committee of Management of the Royal Academy of Music for the honor [sic] they have conferred upon me by placing my name on the list of their Honorary Members. I feel truly proud in belonging to an Institution which has promoted the cause of music in your country so essentially, and which counts among its members and even its pupils some of those men, who are an ornament to their art, a toast to their country and for whom I shall always feel the highest regard. I thankfully accept the honor which has been conferred upon me and beg you will express to the Committee the feelings of gratitude with which I do so. I have the honor to remain Sir your obedient servant'



Monsieur le Secrétaire,

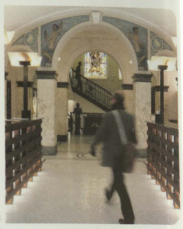
En vous priant de vouloir bien transmettre au Comité de la "Royal Academy of Music" mes reconnaissants remerciments pour l'honneur qu'il m'accorde, je vous renouvelle l'expression de mes sentiments très distingués et dévoués

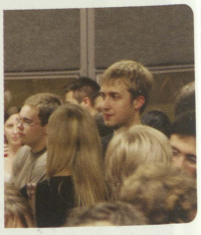
F. Liszt

12 Avril. 86 — Londres.

Letter from Franz Liszt to the Royal Academy of Music, 12 April 1886. Written from London.

'Monsieur le Secrétaire, En vous priant de vouloir bien transmettre au Comité de la "Royal Academy of Music" mes reconnaissants remerciements pour l'honneur qu'il m'accorde. Je vous renouvelle l'expression de mes sentiments très distingués et dévoués'





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Marylebone Road, London NW1 5HT
Telephone +44 (0)20 7873 7373 / **www.ram.ac.uk**
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